Perpich Arts Integration Project

Year 1 Evaluation Report

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Cooperative Ventures

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Table of Contents

Executive Summary
Perpich Arts Integration Project: Highlights from 2010-2011

Project Goals for First Year Pilot Project
- Improve student achievement in standards-based education across content areas through arts integration.
- Improve the quality and scope of standards-based arts education for students.
- Engage teachers in collaborative professional inquiry about teaching and learning through arts integration.
- Develop and provide professional development and coaching for teachers in assessment of student learning, standards-based arts integration, collaboration, best practice, community resources and technology.
- Identify high quality examples of arts integrated curriculum and professional learning and potential for sharing and dissemination.

Background
Nine schools in west central Minnesota were involved in the project including: Hawley, Lake Park Audubon, Moorhead, Morris, New York Mills, Osakis, Perham, Rothsay, and Wheaton. Approximately 1,323 K-12 students participated in the project.

Teachers in the arts and in other core content areas engaged in professional development for best practices in arts integration in order to increase student learning. Professional development occurred in workshops (about 60 hours), via on-site coaching (about 10 hours), and when teachers collaborated with colleagues to plan and deliver arts integrated lessons.

When the project began, 55% of the teachers involved reported no previous professional development in arts integration and 48% had never delivered any arts integration instruction in the classroom.

Teacher Outcomes
During the project, teachers reported learning to:
- Integrate the arts with other content areas in meaningful and engaging ways for students
- Create lesson plans that aligned standards, learning goals, and assessments in K-12 classrooms
- Reflect on and learn from student work

Greatest gains were seen in increased understanding of arts integration; learning to collaborate with colleagues; and in designing assessments that aligned with standards, benchmarks, and learning goals. Teachers reported that they would sustain their collaboration skills, abilities to create arts integrated lessons, and capacity to reflect on student work.

Student Assessment
Teachers created aligned assessments for their arts integrated lessons with support from the Perpich team. During professional development workshops, teachers then practiced reviewing

and assessing the quality of student work with their colleagues who taught at primary and secondary levels, taught in different content areas, and who represented multiple schools involved in the project. After delivering arts integrated lessons in their classrooms, teachers graded their students' work and rated achievement of learning evident in student products based on three different levels of proficiency.

Over 86% of the 1,268 students submitted work that was rated as "exceeds proficient" or "proficient" by their classroom teachers. In order to provide a frame of reference for understanding the ratings, teachers were asked to compare their results to other times they had taught similar content. According to teachers, the majority of students (79%) learned "more" or "about the same" in the arts integrated setting compared to their other teaching experiences.

Student Motivation and Engagement
Students in grades 5 through 12 completed a survey about their engagement and motivation in arts integrated classroom settings. Engagement increased with the age of students surveyed. Older students were increasingly curious, enthusiastic, and motivated to learn more outside of the classroom. The 856 students representing the nine participating schools were asked if they agreed with a series of statements. The top five statements are listed below with the percentages of students who agreed:

- **92%** I put effort into the class
- **89%** I felt proud of what I did
- **87%** I kept working even when stuck
- **84%** I was motivated to try new things
- **81%** The way I was taught helped me to learn

Research shows that motivated and engaged students earn higher grades and standardized test scores compared to students who are motivated only by getting good grades or avoiding consequences.[1, 3] Engaged students take pride in what they learn, and want to understand the material and apply it to their lives.[2] Motivated students work on the edge of their competencies; show initiative and focus; and demonstrate enthusiasm, optimism, curiosity, and interest.[3] These students are also likely to become lifelong learners.[1]

1 Dev, P.C. (1997). *Intrinsic motivation and academic achievement: What does their relationship imply for the classroom teacher? Remedial and Special Education, 18(1), 12-19.*

2 Neumann, F. (1992). *Student engagement and achievement in American secondary schools.* Teachers College Press, New York, NY.

3 Skinner, E., & Belmont, M. (1991). *A longitudinal study of motivation in school: Reciprocal effects of teacher behavior and student engagement.* Unpublished manuscript, University of Rochester, Rochester, NY.

Perpich Arts Integration Project: Overview of Report

This report summarizes the Year One (2010-2011) evaluation findings of the Perpich Arts Integration Project. Made possible by the Minnesota State Legislature through its Arts and Cultural Heritage Fund, the project intends to improve student achievement by providing teachers with professional development opportunities to improve the quality and scope of standards-based arts education. Teachers collaborate with their colleagues to provide arts integrated learning opportunities for students.

This report consists of several sections:

- Background about the evaluation framework
- A description of the schools and teachers involved in the project
- An overview of the professional development component of the project
- A description of the Perpich Arts Integration Project team and their roles
- A synopsis of the arts integrated lesson template and process
- An example of an arts integrated unit of learning
- The process and results of teacher ratings of student work
- A summary of the student survey process and findings

The report closes with a set of Appendices intended to provide the reader with additional background and to serve as an archive for project documentation.

Perpich Arts Integration Project Evaluation Framework

This report opens with a description of the evaluation framework used in Year One of the Perpich Arts Integration Project. Project goals are outlined and the working definition of arts integration is provided. The logic model and evaluation plan are also presented.

Project Goals of the First Year Pilot

In the Perpich Arts Integration Project, teachers in the arts and other core content areas engaged in professional development for best practices in arts education in order to:

- Improve student achievement in standards-based education across content areas through arts integration.
- Improve the quality and scope of standards-based arts education for students.
- Engage teachers in collaborative professional inquiry about teaching and learning through arts integration.
- Develop and provide professional development and coaching for teachers in assessment of student learning, standards-based arts integration, collaboration, best practice, community resources and technology.
- Identify high quality examples of arts integrated curriculum and professional learning and potential for sharing and dissemination.

Definition of Arts Integration for the Perpich Arts Integration Project

The Perpich Arts Integration Project team developed this working definition of arts Integration for the first year of the project:

> *"Arts integration is an instructional approach used by teachers when they work collaboratively to teach the content and processes of two or more subject areas, including one or more arts areas, to increase learning by students to identify, create and apply authentic learning connections."*

The following provides additional meaning to the terms and phrases used as part of the definition:

Instructional approach: A method, a set of teaching techniques, or strategies for organizing how educational experiences are designed and delivered.

Used by teachers: Arts integration is intentional teacher activity highlighting and promoting opportunities for discovering and applying authentic interrelationships between content areas with the ultimate goal of enabling students to benefit from the connections they construct as they engage in learning.

Working collaboratively: Arts integration can occur when teachers work independently. However, the Perpich Arts Integration Project team is committed to developing the energy; group efficacy; and expanded, sustainable teaching capacity resulting from collaboration for the purpose of increasing student learning.

Content and processes: Though teachers need to be pragmatic and selective about the content (knowledge and concepts) and processes (skills and authentic behaviors) fundamental to the disciplines involved in their arts integration work, each example of arts integration should show careful weighing of what and how to include them.

Across two or more content areas, including one or more arts areas: Arts integration is an inquiry into authentic connections among the elements, concepts, and processes of multiple content areas including the arts.

To improve student learning: Though teacher interest is important, the purpose is to support, provoke, engage and improve student learning.

To identify, create and apply authentic learning connections: Evidence of learning from arts integration needs to reveal how students have made sense of connections intentionally highlighted by teachers, how they have created and developed connections consistent with their own interests and needs, and then how they have applied these connections in authentic expressions of learning.

Perpich Arts Integration Project Logic Model (Year One)

The next page outlines the Year One Logic Model developed for the project (see Figure 1). Using the project goals as a starting point, the Perpich team worked together to identify the short-term and intermediate changes that were expected to occur when project activities were delivered. These changes bridged project activities to the long-term vision statements and served as indicators to determine whether the project was moving towards achieving its goals. The italicized short-term and intermediate changes were measured as part of the evaluation.

The process of creating the Logic Model was useful for fostering a common vision among the team and other key stakeholders. The Logic Model was also used to monitor project implementation and as a communication tool for external audiences.

Figure 1. Perpich Arts Integration Project Logic Model (Year One)

Project Activities Activities which are expected to bring about desired changes	Short-term Change Participant engagement, and changes in knowledge, attitudes, aspirations necessary for taking action and achieving intermediate change	Intermediate Change Practice changes or behavior adoption necessary to change conditions and achieve long-term change *Italics indicated Goals to be Measured*		Long-term Vision
Develop and provide professional development and coaching for teachers in assessment of student learning, standards-based arts integration, collaboration, best practice, community resources, and technology. (Project Goal 4) Engage teachers in collaborative professional inquiry about teaching and learning in and through the arts and other core content areas. (Project Goal 3)	Teachers learn about standards-based arts integration and make disciplinary connections (thematic/topic, based on a skills, using one or more processes). Teachers learn the fundamentals of assessing student learning (benchmarks, classroom level learning goals, assessment activities, and evaluative criteria) for accountability and professional learning. Teachers learn about best practices for professional inquiry and for collaborative development of arts integrated lessons. Teachers explore community resources for instructional support. Teachers learn about technology appropriate to document teacher and student learning.	*Teachers design standards-based arts integrated lessons across content areas.* Teachers design and adapt assessment activities aligned with standards, benchmarks and classroom learning goals. Teachers engage in professional inquiry while developing arts integrated lessons in collaboration with colleagues. Teachers connect with community resources. Teachers practice using technology.	Teachers implement standards-based arts integrated lessons across content areas. Student learning occurs in a setting where teachers use a standards-based arts integrated approach. *Teachers reflect on quality evidence of student learning. Students achieve academic learning goals. Students experience non-academic outcomes.* *Teachers reflect on their professional inquiry and the quality of collaborative arts integrated teaching and learning.* *Teachers partner with community resources while delivering instruction.* *Teachers use technology to document teacher and student learning.*	In the Lakes Country Service Cooperative Region: -Improve the quality and scope of standards-based arts education for students. (Project Goal 2) -Improve student achievement in standards-based arts education. (Project Goal 1) -Identify high quality examples of arts integrated curriculum and professional learning with potential for sharing and dissemination. (Project Goal 5) -Sustain arts integrated and standards-based education.

Perpich Arts Integration Project Evaluation Plan (Year One)

The Year One Project Evaluation Plan (see Figure 2 below) emerged from the work of developing the Logic Model. Using the short-term and intermediate changes identified in the Logic Model, corresponding data sources (e.g., evidence) were identified. Once data sources were identified, measurement tools were created (e.g., surveys) and appropriate data gathering methods (e.g., online surveying technology) were designed.

Figure 2. The Perpich Arts Integration Evaluation Plan

Project Goals*	Short-Term and Intermediate Changes	Data Sources and Data Collection Methods
1) What evidence indicates that students learn in standards-based arts education? *(Project Goal 1)*	1a) Students achieve academic learning goals.	Teacher ratings of student proficiency
	1b) Teachers reflect on quality evidence of student learning.	Teacher ratings of student proficiency
	1c) Students experience non-academic outcomes.	Student survey about motivation and engagement
2) What evidence indicates that teachers design a teaching and learning approach that demonstrates quality standards-based arts integrated education? *(Project Goals 2 & 3)*	2a) Teachers design standards-based arts integrated lessons across content areas.	Teacher lesson plans
3) What evidence indicates that teachers pursue professional inquiry using a collaborative process? *(Project Goal 2)*	3a) Teachers reflect on their professional inquiry and the quality of collaborative arts integrated teaching and learning.	Teacher lesson plans
		Teacher survey results
	3b) Teachers partner with community resources while delivering instruction.	Teacher lesson plans
	3c) Teachers learn about and use a collaborative arts integrated approach.	Teacher survey results
4) What evidence indicates that teachers use technology to document their learning? *(Project Goal 5)*	4a) Teachers use technology to document student and teacher learning.	Teacher survey results Web representations of student and teacher learning

*Goal 4, "Develop and provide professional development and coaching for teachers in assessment of student learning, standards-based arts integration, collaboration, best practice, community resources, and technology," is about an approach used to meet the goals, and therefore is not included in the table above.

Schools and Teachers Involved in the Project

The school selection process began at a meeting of superintendents in the Lakes Country region in west central Minnesota. The Lakes County region was selected because of its rural geographical location in Minnesota. Lakes Country Service Cooperative had close connections with the schools in their region and Perpich representatives believed this would enhance communication among all parties. Furthermore, this area of the state is known for its active arts and education community partners who could serve as potential resources to the teachers and schools involved in the project.

At the meeting with superintendents from the Lakes Country region, Perpich representatives presented an overview of the project and collected interest forms from superintendents who were interested in having a school in their district participate. Next, data was gathered on schools in the region such as student demographics, the number of licensed arts specialists, school improvement goals, and enthusiasm for developing arts integrated curriculum. A selection committee (comprised of Perpich team members and other Perpich staff) used the data to rank schools based on the criteria listed below. Members of the committee then contacted the principal of the top-ranked schools to gather more information and gauge capacity for the project. Finally, ten schools were invited to participate (one was ultimately unable to participate due to circumstances at the school).

The selection criteria were:

- Interest of site (administrators and teachers) in project
- Number of arts areas school provides and enrollment in arts courses
- Arts instruction provided by licensed arts specialists
- Arts education support in community
- Administrative commitment
- Range of sizes of and configurations of schools
- Range of geographical locations
- Range of percentage of students receiving free or reduced lunch

Ultimately, nine K-12 schools reflecting elementary, middle, and/or high schools in the Lakes County region signed on to be involved in the Perpich Arts Integration Project (see Table 1 below). There were a total of 40 teachers when the project began and who continued throughout the first year. One-third were arts specialists and two-thirds were non-arts teachers. Approximately 1,323 K-12 students participated in the project.

Table 1. Schools and the number of teachers involved in the Perpich Arts Integration Project.

District	# of Teachers	% of Total
Hawley High School	3	7.5
Lake Park Audubon Elementary	4	10.0
Moorhead High School	4	10.0
Morris Area High School	6	15.0
New York Mills High School	6	15.0
Osakis Elementary	4	10.0
Prairie Wind Middle School *(Perham)*	4	10.0
Rothsay High School	3	7.5
Wheaton Public Schools	6	15.0
Total	40	100.0

Background of Teachers Involved in the Perpich Arts Integration Project

Nearly half (45%) of the teachers had previously participated ("a lot," "some," or "a little") in professional development around arts integration. To explain this further, 15% had "a lot" of previous professional development experience in arts integration, 18% had "some" and 13% had "a little" (these percentages do not total 45% due to rounding).

Just over half of the teachers (53%) had delivered at least "a little" instruction in arts integration. Of these teachers, 13% had "a lot" of experience in teaching using an arts integrated approach, 18% had "some" experience, and 23% had "a little" experience.

The vast majority of respondents (93%) indicated that they had between "a little" and "a lot" of experience collaborating with the colleagues on their school team. Of the 93%, 13% had "a lot" of collaboration experience, 48% had "some" and 33% had "a little" (these percentages to not total 93% due to rounding).

Regarding how they had come to be involved in the Perpich Arts Integration Project, more than half of the teachers (54%, as shown in the table below) reported that they had been asked by an administrator to participate. Approximately one in four indicated that they had volunteered to be involved, with slightly fewer (21%) having been asked by a colleague.

Table 2. How teachers were recruited for the Perpich Arts Integration Project.

Strategy	N	%
Asked by administrator	21	53.8
Volunteered	10	25.6
Asked by colleague	8	20.5
Total	39*	100.0
*One respondent skipped this question in the original survey		

Teachers were also questioned about their background in the arts prior to their involvement in the Perpich Arts Integration Project. The most common type of involvement, cited by 60% of respondents, was that of artistic pursuits (such as music lessons, dance training, theater involvement, painting, etc.). Nearly as many individuals (58%) indicated that they had a degree major or minor in the arts field. Just under half of respondents (45%) had previously participated in professional development activities related to the arts (other than the Perpich Arts Integration Project workshops).

Two in five teachers (40%) reported that they had volunteered on behalf of arts organizations in their community. Slightly fewer respondents (35%) stated that they were involved in extracurricular arts activities in their school or district. Nine of the 40 teachers (or 23%) noted that they did not have previous experience with any of the above.

Roles of the Perpich Arts Integration Team

The Perpich Arts Integration Project team consisted of a project manager, a project coordinator, an administrator, three facilitators, and an evaluation team. A videographer and a TIES (Technology Information Education Services) team member also provided specialized support for the project.

Project Manager
- Provided leadership for project design and direction
- Oversaw budget
- Worked with Legislature to secure project funding
- Hired and supervised all staff and contractors
- Liaison for the Perpich Center Board of Directors
- Facilitated Advisory Group

Project Coordinator
- Led and participated in the development of the Perpich Arts Integration Project curriculum
- Developed and delivered teacher professional development in order to improve student achievement through standards-based arts integration
- Participated in the long-range planning of project outcomes and activities
- Advised the evaluation component for the project
- Participated in the development of school site selection criteria
- Participated in contracting for key project personnel

Project Administrator
- Contributed to the development of the Perpich Arts Integration Project curriculum
- Participated in the development of teacher professional development in order to improve student achievement
- Participated in the long-range planning of project outcomes and activities
- Advised the evaluation component for the project
- Coordinated communications
- Coordinated logistics for off-site multi-day workshops and meetings
- Developed RFPs and coordinated contractor selection process
- Crafted and facilitated the completion of school contracts
- Developed and monitored the project budget
- Facilitated reimbursement process for participants and tracked expenditures

Project Facilitators
- Contributed to the development of the Perpich Arts Integration Project curriculum
- Participated in the development and delivery of teacher professional development in order to improve student achievement through standards-based arts integration
- Coordinated face-to-face, onsite and electronic meetings to help educators identify school needs and goals and then plan and implement standards-based arts integrated lessons
- Worked with teachers to ensure alignment between state benchmarks, learning goals, assessment activities, and evaluation criteria in arts integrated lessons
- Provided support and feedback for teachers using technology in order to collaborate, plan, implement, document, and share their learning
- Participated in the long-range planning of project outcomes and activities
- Advised the evaluation component for the project
- Presented about the project at local conferences

Evaluation Team
- Led the development of the Perpich Arts Integration Project evaluation plan and logic model
- Participated in the long-range planning of project outcomes and activities
- Designed evaluation methods to align with project goals
- Implemented data collection methods
- Analyzed evaluation data
- Shared evaluation results with Perpich team and other stakeholders via written reports and presentations

Perpich Team Supports
- Videographer: Created three case study videos
- Technology Integrationist, TIES (Technology Information Education Services): Supported technology component of project

Professional Development for Teachers

Key Points

- Nine K-12 school districts in west central Minnesota
- 40 teachers, 1/3 arts specialists and 2/3 non-arts teachers
- 1,323 K-12 students

Professional development occurred in workshops (about 60 hours), via on-site facilitation (about 10 hours), and when teachers collaborated with colleagues to plan and deliver arts integrated lessons

The President's Commission on the Arts and the Humanities "… encourages further development of the field of arts integration through strengthening teacher preparation and professional development…and setting up mechanisms for sharing ideas about arts integration through communities of practice."[4] This report supports two major foci of the Perpich Arts Integration Project: 1) supporting and improving teacher professional development in arts integration and 2) providing collaborative opportunities for teachers to learn about, create, and reflect upon their arts integration experiences.

Professional Development Through Regional Workshops

Teacher professional development occurred at six workshops in Year One. Members of the project team developed and delivered the workshops. The first workshop (August 2010) consisted of three days, the next four workshops (October and December 2010 and February and April 2011) lasted one day each, and the final workshop (June 2011) was two days in duration. While these workshops were designed primarily for teachers, principals in the project schools were also invited. Several principals attended the workshop in October 2010 to get an orientation to the project in addition to the evaluation component (see Appendix A for a copy of the document describing expectations distributed to principals).

In the workshops, teachers learned to:

- Integrate the arts with other content areas in meaningful and engaging ways for students
- Create lesson plans aligning standards, benchmarks, learning goals, and assessments
- Reflect on and learn from student work

Goals for each workshop are provided on the following page.

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[4] President's Committee on the Arts and the Humanities. (May 2011). *Reinvesting in arts education: Winning America's future through creative schools.* Washington, DC: Author.

Workshop One (August 2010)
- Know and practice the components of collaborative arts integration.
- Apply knowledge to design high quality, standards-based curriculum integrated with the arts and other content areas.

Workshop Two (October 2010)
- Introduce and develop questions for collaborative professional inquiry about arts integration.
- Provide learning through sharing and responding to team plans.
- Introduce learning goals to help align benchmarks, curriculum and assessments.

Workshop Three (December 2010)
- Clarify project expectations by examining examples of arts integrated teaching.
- Apply expectation examples to team project plans.
- Refine professional inquiry questions.
- Provide examples of ways to engage community resources, including teaching artists, in project activities.
- Provide learning through sharing and responding to team plans.
- Introduce technology support from TIES.

Workshop Four (February 2011)
- Review selected samples of student work resulting from arts integrated less and units to check assessment alignment with benchmarks and classroom learning goals and highlight ways assessments activities are high quality.
- Test and/or develop aligned evaluative criteria to tell students what steps to take in their learning processes.
- Provide learning through sharing and responding to team plans.
- Provide technology instruction to support team collaboration and communication.

Workshop Five (April 2011)
- Learn to facilitate a revised protocol for examining student work samples.
- Begin planning a final presentation using Perpich provided training on Google.
- Presentations to represent teacher and student learning happening through arts integrated lessons and units.
- Provide learning through sharing and responding to teacher team science fair presentations and student work resulting from Arts Integrated lessons and units.

Workshop Six (June 2011)
- Make comparisons using metaphor, simile and analogy to engage prior knowledge and create vehicles for meaningful new learning for teachers and students.
- Respond to highlights of project results including team presentations, selected results of project evaluation, and video case study materials.
- Practice using and facilitating protocols for examining student work samples.
- Introduce the concept of cognitive integration for planning and understanding the degree of integration students are experiencing.
- Imagine ways to extend learning into next year with or without Perpich Center support.
- Provide learning through sharing and responding to team plans.

Evaluation of Professional Development

PURPOSE: FORMATIVE AND OUTCOME EVALUATION

Project Goal 2: Improve the quality and scope of standards-based arts education for students.

Project Change Indicator: Teachers design standards-based arts integrated lessons across content areas.

Project Goal 3: Engage teachers in collaborative professional inquiry about teaching and learning in standards-based arts education.

Project Change Indicator: Teachers learn about and use a collaborative arts integrated approach.

Project Goal 5: Identify high quality examples of arts integrated curriculum and professional learning with potential for sharing and dissemination.

Project Change Indicator: Teachers use technology to document student and teacher learning.

Project Change Indicator: Teachers partner with community resources while delivering instruction.

This section of the report describes how the teacher professional development component was evaluated and summarizes selected findings.

For workshops two through five (and prior to workshop six), teachers were invited to complete an online survey (using SurveyMonkey) designed and implemented by the evaluator (survey questions were approved by the Perpich team). The purposes of these surveys were to gather information about teachers' background; their reactions to the workshop content; to assess clarity around project expectations; and to understand the gains they were making around collaboration, designing standards-based arts integrated lessons, professional inquiry, and technology. In addition, the Perpich team used this information to reflect upon, plan subsequent trainings, and model continuous use of evaluation information. After each online survey, the evaluation team analyzed and reported on the results to the Perpich team.

Ratings of Quality for Teacher Professional Development Workshops

The online survey process was implemented when the evaluation team was hired (the August workshop occurred before the evaluation contract was in place). Teachers were asked to rate each workshop in terms of its quality with the following response options: fantastic, very good, good, okay, poor, and terrible.

Figure 3 below illustrates teacher ratings for the workshops that occurred in October and December 2010 and in February and April 2011 (a post-survey was not administered for the June workshop because many schools had ended or were close to ending their school year). The quality ratings below collapse three of the response choices—"fantastic," "very good," and "good." While the quality ratings were quite high across all four workshops, they peaked in February of 2011.

Figure 3. Teacher ratings of regional professional development workshops.
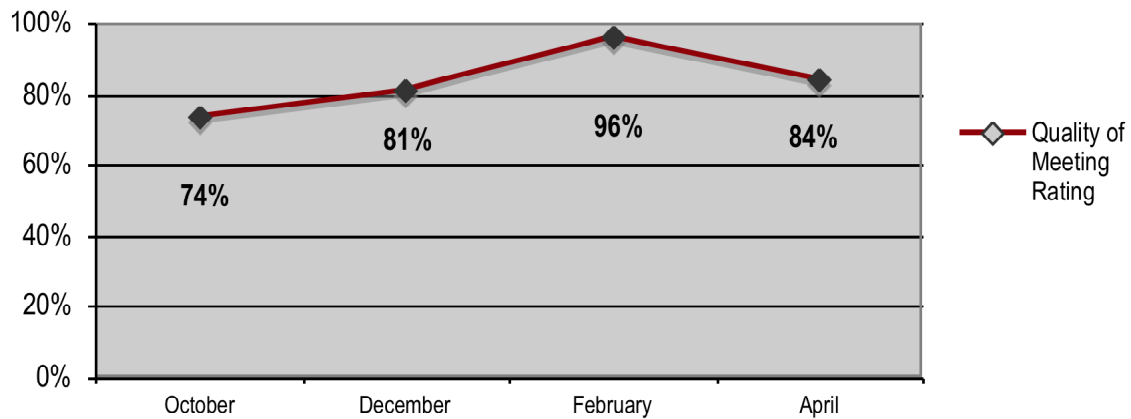
Clarity of Teacher Expectations

On two occasions, teachers were asked to explain their understanding of project expectations. This question was first posed in October 2010 and 72.5% of the teachers answered, "yes" to a question about whether the project expectations were clear to them. When this question was rephrased to explore the degree of clarity of project expectations in December 2010, 73.5% of the teachers stated that project expectations were "clear" and another 14.7% indicated that the expectations were "very clear."

Teachers' Satisfaction with Project Involvement

Teachers were asked to rate their satisfaction with the project on two occasions: once in December of 2010 (N= 34) and again in May-June 2011 (N=32). Across these two data points satisfaction remained somewhat consistent with most teachers providing the ratings of "very satisfied" and "moderately satisfied" (see Table 3 below). When

teachers were invited to expand on their response to this question during the May-June online survey process, nine of the 32 teachers talked mostly about project expectations. Most of the comments these nine teachers offered were about the overall commitment of the project being quite high with too much time spent out of class, that the paperwork and documentation aspects of the project were demanding, and that the expectations about what they needed to do and to produce changed throughout the year. Two of these nine teachers reported that they were "very satisfied" with the project, three were "moderately satisfied" and three were "slightly satisfied" with their involvement in the project.

Table 3. Teacher ratings of satisfaction with project involvement over time.

	December 2010 N=34	May-June 2011 N=32
Extremely satisfied	3	2
Very satisfied	14	16
Moderately satisfied	15	10
Slightly satisfied	2	4

Teacher Ratings of Principal Knowledge and Support for the Project

In April 2011, teachers were asked to describe their principal's knowledge of the Perpich Arts Integration Project compared to how they had perceived it in October of 2010. As reflected in the table below, approximately one-third of respondents (32%) thought there had been "no change." However, a slightly higher number (35%) believed their principal to be "a little more knowledgeable," with 29% describing them as "more knowledgeable." One respondent (3%) thought their administrator was "a lot more knowledgeable."

Table 4. Teacher ratings of principal knowledge of the project.

	N	%
A LOT more knowledgeable	1	2.9
MORE knowledgeable	10	29.4
A LITTLE more knowledgeable	12	35.3
No change	11	32.4
Total	34	100.0

A follow-up question asked respondents to what they would attribute an increase in knowledge, if this had in fact occurred. Examples of participants' comments included the following:

- *[Perpich facilitator] coming and meeting with us and presenting to the school board. Also we have talked a lot more about it.*
- *He [principal] watched students in action during their performances and interviewed some students about their experience.*
- *We've had the whole school involved at some level with this project, so he [principal] couldn't help but see the benefits.*
- *We are a small school that shares our experiences with our staff and administration.*
- *Team members talking with him [principal]. I think it would be more helpful to have them attend the workshops that we do. Then they would learn what we are learning.*

Teachers were next asked to describe their principal's support of the Perpich Arts Integration Project compared to how they had perceived it the previous October. The vast majority of respondents (82%) thought there had been "no change." Three teachers (9%) believed their principal to be "more supportive," with a similar number (9%) describing them as "a lot more supportive." No respondents characterized their administrator as being "less supportive" than they had been at the beginning of the year.

Table 5. Teacher ratings of principal support of the project.

	N	*%*
A LOT more supportive	3	8.8
MORE supportive	3	8.8
No change	28	82.4
LESS supportive	0	0.0
Total	34	100.0

In a follow-up question, teachers were asked to what they would attribute any increase (or decrease) in principal support. Their comments are listed below:

- *He has always been supportive, but I think he is probably even more supportive of it now seeing all of us collaborating on projects.*
- *He has seen the work that everyone has been involved with, even though he has not been directly involved with our work.*
- *I think he understands the concept and understands the value of arts integration.*

Teacher Ratings of Staff Knowledge About the Project

Teachers were also asked to describe their staff's knowledge of the Perpich Arts Integration Project compared to how they had perceived it last October. As the table below reflects, the vast majority of respondents (76%) described their staff members as being more knowledgeable compared to the beginning of the school year. The most common response (41%) was that they were "more knowledgeable," with 32% believing them to be "a little more knowledgeable." One participant (3%) described their staff as being "a lot more knowledgeable." Eight teachers (24%) did not think there had been any change in staff knowledge about the project.

Table 6. Teacher ratings of staff knowledge of the project.

	N	%
A LOT more knowledgeable	1	2.9
MORE knowledgeable	14	41.2
A LITTLE more knowledgeable	11	32.4
No change	8	23.5
Total	34	100.0

A follow-up question asked respondents to what they would attribute any improvement in staff knowledge. Examples of participants' comments included the following:

- *We included our whole school in monthly activities and they all saw the final project.*
- *We have talked more about it and they have seen some of the finished pieces.*
- *Updates at staff meetings, and being a part of the monthly projects, and the school-wide project.*
- *We are giving them the information and we end up taking kids out of their classes.*
- *I would say only a small percentage of teachers really know what we have been doing. There's a lot going on at our school to keep track of. The people who know about it might be our lunch buddies and some department members.*

Impact of Project on Teacher Learning

In April of 2011, teachers were asked to identify the impact of the Perpich Arts Integration Project on their professional life (see Figure 4 below). Greatest gains were seen in increased understanding of arts integration; learning to collaborate with colleagues; and in designing assessments that aligned with standards, benchmarks, and learning goals. Note that the percentages were derived from combining the responses of "great improvement" and "moderate improvement."

Figure 4. Teacher perceptions of the impact of the Perpich Arts Integration Project on their professional lives.
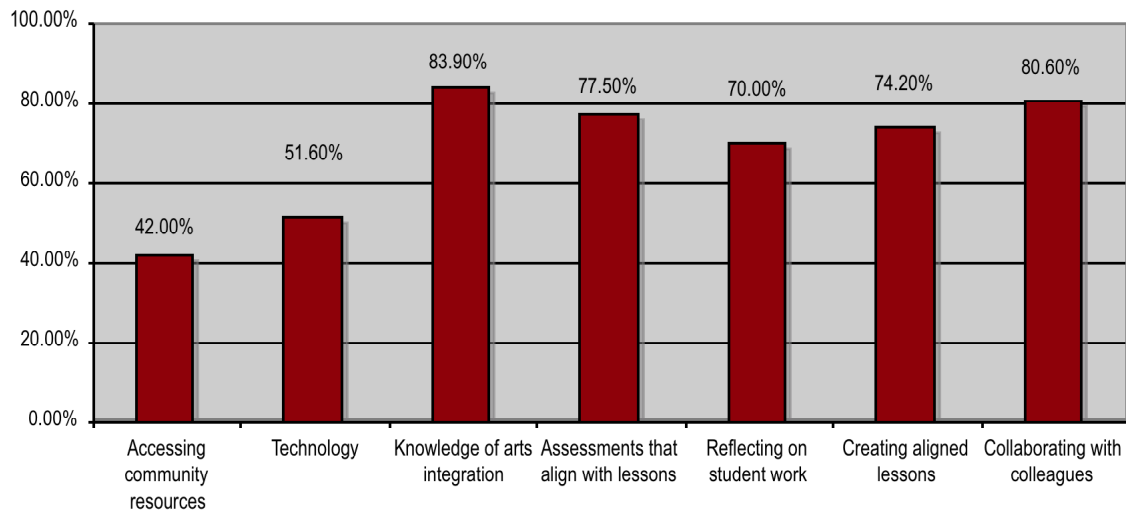
Sustaining Project Learning for Teachers

Also in April of 2011, teachers were asked about the knowledge or skills gained from their involvement that would be sustained in their professional life. The areas most likely to be sustained by teachers included their collaboration skills, their ability to continue to integrate the arts, and the skills they gained in creating aligned lessons (see Figure 5 below).

Figure 5.   Teacher perceptions of what will be sustained in their professional life as a result of the Perpich Arts Integration Project.
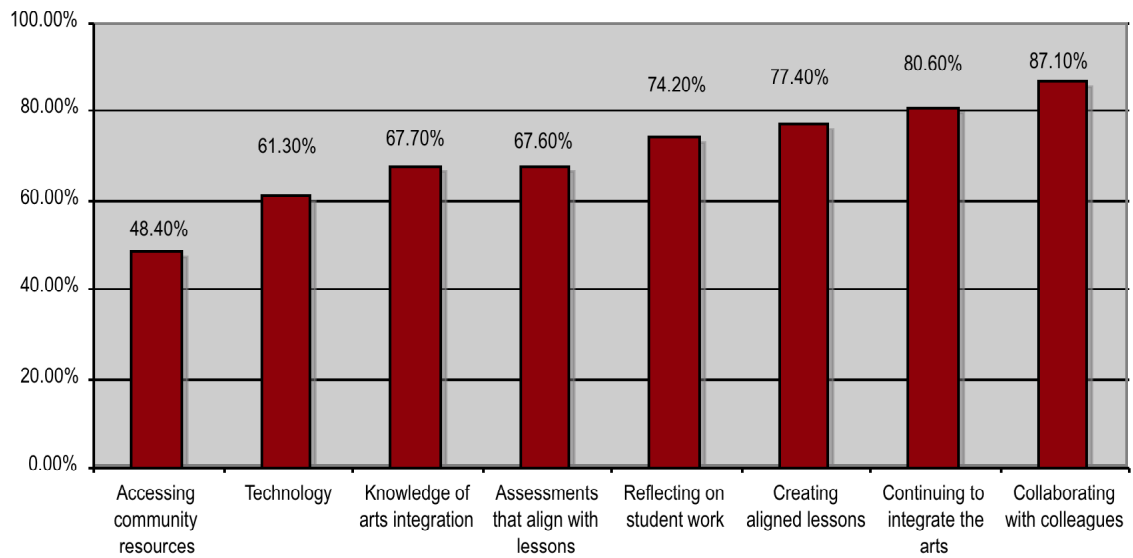
Recommendations for Year Two Professional Development with Teachers

Based on the feedback collected from teachers, the following ideas are identified for strengthening the impact of the project and achieving project goals:

- Clarify project expectations for teachers by outlining project requirements and expectations from the beginning. Also review the paperwork and documentation requirements with teachers early on during the school year. Estimate the time commitment expected from teachers including the time spent out of the classroom.

- Strengthen administrator and staff support and understanding of the project in each of the project schools. Pay attention to how school structure impacts the ability to integrate the arts.

- Work to maintain the high quality of the teacher network meetings and the high levels of teacher satisfaction with their involvement in the project.

- In terms of overall learning from the project, teachers reported learning the least about accessing community resources and technology. Correspondingly, few teachers said they would be able to sustain what they learned or the skills they gained in these areas. There may be opportunities to both 1) reexamine the strategies used to build technology skills and 2) explore what teachers might need to increase their understanding of accessing community resources for purposes of integrating the arts.

Perpich Arts Integration Project: Arts Integrated Lessons

PURPOSE: FORMATIVE AND OUTCOME EVALUATION

Project Goal 2: Improve the quality and scope of standards-based arts education for students.

Project Change Indicator: Teachers design standards-based arts integrated lessons across content areas.

Project Goal 3: Engage teachers in collaborative professional inquiry about teaching and learning in standards-based arts integration.

Project Change Indicator: Teachers learn about and use a collaborative arts integrated approach.

Project Goal 5: Identify high quality examples of arts integrated curriculum and professional learning with potential for sharing and dissemination.

Project Change Indicator: Teachers use technology to document student and teacher learning.

Project Change Indicator: Teachers partner with community resources while delivering instruction.

This section of the report explains several related elements of the Perpich Arts Integration Project: the lesson templates developed by teachers, the role of facilitators in supporting teachers, how teachers used technology throughout the project, and how teachers accessed community resources to deliver their arts integrated lessons. The following report section highlights an example of arts integrated lesson developed as part of this project.

Arts Integration Lesson Templates

Teacher teams designed a standards-based arts integrated lesson, a thematic unit, or school-wide arts integrated lesson across content areas—using a collaborative approach—during their involvement with the Perpich Arts Integration Project. In order to capture the results of the extensive planning process teachers participated in, the Perpich team developed a template that provided teachers with a framework to document the essential components of a well-designed unit of arts integrated instruction. The teachers then used the template framework to document their work.

The template included the following components:

- **Identifying information** - lesson title and estimated project duration
- **Project summary**, **essential questions** and **unit questions**
- **Benchmark language from each content area** includes:
  - **classroom learning goals** tied to each benchmark
  - **assessment activities** described using language appropriate for a student audience, and aligned with the classroom learning goal and evaluative criteria
  - **assessment products** generated by students through the assessment activity
  - **evaluation tool and criteria** for determining level of student learning
- **Instructional plans** based on one or more authentic processes from the arts and/or other content areas

All the professional development workshops provided content, resources, and support for teachers to develop their templates and most of the work that facilitators did with teachers outside of the workshops was also directed toward helping the teachers complete a template for each arts integrated lesson. Alignment between the standards, benchmarks, learning goals, assessment strategies and evaluative criteria was a major emphasis of the professional development workshops and facilitation. The work of Richard Stiggins, Judith Arter, Jan Chappuis, and Stephen Chappuis (2004) was used to illustrate the alignment process and to inform the assessment process (see Figure 5 on page 39). The template framework reflected the focus on alignment. Teachers worked on their templates both before and after delivering their arts integrated lessons.

Template Example of a Well-Designed Unit of Arts Integrated Instruction

Introduction: The following example is based on the work of one of the first year teacher teams at a small high school. In the first part of the completed template, teachers provided information identifying the project title, its location and duration, and each member of the team of teachers working on the project. School and teacher identities have been removed from this example.

Shaded boxes are intended to guide the reader through this example.

Identifying Information
Title: How does what I say and how I say it affect others?

Estimated Duration and Approximate Start Date
Several months

A brief summary of the project that identifies the grade level of students, the content areas included and the major project and assessment activities begins a detailed standards-based description of the project. Authoring teachers and other audiences can use this summary as a point of departure for adapting and modifying the project for other purposes and audiences.

Project Summary
This high school arts integrated lesson involved collaboration between consumer science, music, media arts and visual arts education. Our team of teachers responded to both academic and non-academic student needs through a focus on positive communication skills and response in the arts including music, visual arts and media arts. Students worked with their teachers in the fall and winter to learn about positive interpersonal communication skills through written curriculum and organized activities. In the spring students applied their communication skills to critique products and performances developed by their peers in other arts areas. Music students critiqued visual and media artwork. Visual arts students critiqued music and media art work and so on. We intended that these communication skills would help nurture a more positive school climate. We designed a public event to celebrate student learning across the arts.

Teachers develop an essential question meant to engage students with the project's salient concepts and implications, as well as topic questions that lead to the assessable student knowledge and skill addressed in the project.

Essential Question
How does what I say and how I say it affect others?

Unit Questions
1. What are positive communication skills?
2. How can I use positive communication skills to more effectively respond to, reflect on and critique the artwork of my peers?

Project teachers identify selected benchmarks, or portions of benchmarks, seen below for each content area addressed by the project. The words "skill" and "reasoning" placed in parentheses before each benchmark statement identifies the kind of learning called for, or "targeted" by the benchmark. Identifying the learning target helps teachers as they design aligned assessment activities and evaluative criteria. As indicated in content area 2 below, three arts areas share the same reasoning target as students analyze, interpret and evaluate works in visual art, media art and music.

Benchmark Language From Each Content Area

Content Area 1
Family & Consumer Science: High School Level
Standard: A student will evaluate effective communication strategies using decision-making and problem-solving models to demonstrate appropriate lifelong patterns.

Benchmark(s)
(Skill) **Demonstrate effective verbal, nonverbal and listening skills.**
(Skill) **Demonstrate appropriate feedback to verbal and non-verbal communication.**
(Reasoning) **Consider and respond appropriately to audience.**

Content Area 2
Music, Media, & Visual Arts Respond
Standard: Respond to and critique a variety of creations and performances using the artistic foundations.

Benchmark Grades 6-8
4.1.1. (Reasoning) **Analyze, interpret, and evaluate** *(evaluate was added to this benchmark)* **a variety of visual art/media art/musical works and performances using established criteria**

Using the benchmark language identified for each content area, teachers create classroom learning goals that make the often ambiguous language of the standards clear and specifically connected to the project's classroom curriculum. In this project there are two benchmarks dealing with skill and two dealing with reasoning targets. They result in the following classroom learning goals. Following the learning goal in parentheses is an assessment is named for each learning goal.

Learning Goals aligned to Benchmark(s)
The student will:
1.   (Skill) Demonstrate effective verbal, nonverbal, and listening skills by participating in classroom activities in the arts and in the finance class. (teacher observation of skills)
2.   (Skill) Demonstrate appropriate (positive, productive, respectful, kind, effective) feedback to others in both speaking and body language during classroom activities. (video assessment of students demonstrating skills)
3.   (Reasoning) Explain how you considered (thought about) and responded (verbal or non-verbal) to artwork or other classroom activities using positive communication skills. (student explanation of communication choices and peer critique evaluation tool)
4.   (Reasoning) Analyze, interpret, and evaluate a variety of visual art/media art/musical works and performances using classroom criteria and positive communication skills. (peer critique form)

Assessment activities are aligned with each learning goal and written directly to the student. In this case the student application of skillful communication in a classroom critique informs two learning goals focusing on skills. Similarly, student completion of the peer critique evaluation tool informs the assessment of both reasoning goals. Teachers and students apply evaluative criteria for responding in the arts and for using positive communication skills to evaluate the level of student learning.

Assessment Activities aligned to Learning Goals
1. You will demonstrate your "positive communication" and "critiquing" skills while providing feedback to a peer about their artwork.
2. You will use the "Peer Critique Evaluation Tool" to gather and organize your feedback ideas. Use this evaluation tool to guide what you will say and how you will say it as you present your feedback.
3. Apply what you know about positive communication and responding in the arts as you present your feedback and assess your skills in all four of the areas listed below for both "positive communications" and for "critiquing artwork".

For positive communication:
(Skill) Describe what is to be communicated.
(Reasoning) Analyze communication options for what is to be communicated.
(Reasoning) Interpret how what is communicated will be received.
(Reasoning) Evaluate the effectiveness of the communication.

For critiquing artwork:
(Skill) Describe what was seen or heard in the artwork.
(Reasoning) Analyze how the elements and principles were used.
(Reasoning) Interpret the intended meaning of the artwork.
(Reasoning) Evaluate the quality of the work:
•technical skills using elements and principles
•how well the meaning of the artwork was expressed

Assessment Products Students Make
•Positive communication demonstrations through peer critique demonstrations - visual or media art or music
•Peer critique evaluation tool

Because student learning included skill and reasoning in positive communication and in multiple arts areas, evaluative criteria illustrated below for this learning includes knowledge specific to each domain of learning. The tools below help students provide feedback to their peers in visual art, media arts and music. Through the fall and winter students worked to build their awareness and skill in using positive communication skills. In the spring students applied their communication skills to critique products and performances developed by their peers in other arts areas. Music students critiqued visual and media artwork. Visual arts students critiqued music and media art work and so on.

Evaluation Tools and Criteria

Peer Critique Evaluation Tools *(students use these tools to guide feedback as they critique their peer's artwork or music)*

Media Artwork Peer Critique Tool:
3=exceptional
2=good
1=focus refinement here

Elements
Which elements of media art were used (or dominate) this artwork? (image, sound, space, time, motion and sequence) How successful was the use of the elements for conveying the artist's intent?

Principles
Which principles of media art were used to organize the art work? (repetition, unity and contrast) How successful was the use of principles in organizing the artwork?

Craftsmanship
To what extent do the artwork show precision, technical excellence, and attention to detail? Does the work look finished?

Expressive Qualities
How well does the artwork "communicate" in an artful way?
Comments: *(share priorities as to what could be improved about the media artwork)*

Visual Artwork Peer Critique Tool:
3 = exceptional
2 = good
1 = focus refinement here

Elements
Which elements of art were used (or dominate) this artwork? (line, shape, texture, color, shading….) How successful was the use of the elements for conveying the artist's intent?

Principles
Which principles of design were used to organize the work? (unity, variety, harmony…) How successful was the use of principles in organizing the artwork? (for developing a focal point, area of emphasis, leading the eye through the composition, creating tension/harmony)

Craftsmanship
To what extent does the artwork show precision, technical excellence, and attention to detail. Does the work look finished?

Expressive Qualities
How well does the artwork "communicate" in an artful way?
Comments: *(share priorities as to what could be improved in this artwork)*
Evaluator: Date:

Music Critique Tool:
Small Group Ensemble Evaluation
Names of Performers _____
Musical Selection_____ Instruments _____
1 = poor performance
2 = good performance
3 = excellent performance

Tempo: Did the music keep a steady beat or pulse or did it slow down and/or speed up?

Dynamics: Did you notice decrescendos (goes from loud to soft) or crescendos (go from soft to loud) or sudden changes of loudness or softness?

Balance/Blend: Do they sound as one, or does one particular person stand out in the group? (not including a solo part)

Other Performance Factors: Posture, appropriate appearance, professionalism, mannerisms.

Total
Comments: *(share priorities as to what could be improved)*
Evaluator: Date:

Students apply the criteria below to guide their interactions with peers in visual arts, media arts and music as they critique each other's work. They rely on their analyses of work in visual art, media arts and music using the tools for each listed above. Because evaluative information in the form of feedback is the most valuable component of effective formative assessment, students are provided with opportunities to evaluate their own work with positive communication and artistic response using the same tools the that teachers will use. Teachers determine a summary evaluation of student learning for this set of tasks, in this case a grade of A-F for each of the criteria, which led to an "overall" evaluation about the proficiency of student learning.

Evaluation Criteria
•Appropriate positive communication skills (verbal, nonverbal, and listening) are used when interacting with others.
•Positive communication choices are explained using rationale for effectively conveying ideas.
•Analysis of peer's artwork accurately describes how the elements and principles of the art form are used.
•Critique of the peer's artwork is explained using information from the analysis.
•Critique of the peer's artwork uses positive communication strategies that effectively convey ideas.

Assessment of student learning in this lesson is based on two products: an analysis tool specific to the art form that is the focus of response, and a live interaction between students that calls for skill in artistic response and positive communication. Teachers and students apply their understandings of the criteria for good work in response and communication as they proceed through the instructional steps of this lesson and conclude with a summary judgment of the level of student learning.

Because good teaching demands testing assumptions and judgments, teachers extend their learning by sharing products of student learning with their teaching colleagues using a clear and focused protocol. As they follow the protocol teachers see and hear how their colleagues apply evaluative criteria to make judgments about the level of student learning evidenced by these sample products. In collaboration, teachers work to come to consensus about their judgments of learning quality, and about the reasons for their judgments. With these key decisions examined, teachers come to clearer understandings about the features of good work and update the criteria they use to describe good work, increasing the number of pathways to learning they can provide to students.

Using Authentic Processes of Content Area

Teachers identified authentic adult-like behaviors that provided a good match for the kind of learning required by the project. In this case the artistic response process— describe, analyze, interpret and evaluate—proved equally valuable and apt for positive communication and artistic response. Teachers used the discrete stages of describing, analyzing, interpreting and evaluating to scaffold student learning in the project.

Family and Consumer Science (FACS)
Students will be instructed and assessed on positive communication skills as presented in the "7 Strategies Workbook"
(Skill)Demonstrate effective verbal, nonverbal and listening skills.
(Skill)Demonstrate appropriate feedback to verbal and non-verbal communication.
(Reasoning)Consider and respond appropriately to audience.

Students will practice positive communications skills in a variety of situations with their peers. These situations will include "Friday Icebreakers" which ask students to interact with each other in a variety of simple situations. These interactions offer students the opportunity to practice their positive communication skills and receive feedback.

Students receive ongoing feedback about what words they choose when communicating and also feedback about the choices they make about how to use those words in terms of inflection, phrasing, and non-verbal communications.

Describe - Students describe specific situations and how that situation affects what is to be communicated and how to best communicate ideas.
Analyze - Students analyze choices about what is to be communicated and also choices about how to best communicate those ideas.
Interpret - Students interpret the best possible choices in terms of what is to be communicated and how to best communicate those ideas given the situation and the goals of the communication.
Evaluate - Students judge the effectiveness of the communication and how it was received.

Arts Respond:
Describe - Students use the elements and principles of visual arts and music to describe artworks including the artwork and music of their peers.
Analyze - Students analyze how the elements and principles of visual arts and music are being used in a variety of artwork including the artwork and music of their peers.
Interpret - Students interpret how elements and principles are being used for expressive purposes in a variety of artwork including the artwork and music of their peers.
Evaluate - Students make judgments about the quality of their peer's technical and expressive work to determine feedback priorities.

The timeline below is a brief outline of the many components of this project. As is often the case in arts integrated projects, a culminating event provides students with opportunities to engage with out-of-classroom audiences and celebrate their learning.

Timeline for Project
•Music teacher identifies musical selection.
•Icebreakers in December for project launch – identify positive communication fundamentals.
•January teach visual art and media arts elements and principles, and music elements.
•Critique music and find visual art and media arts examples in late February.
•Assemble PowerPoint (2 weeks prior to celebration).
•"Celebration of Work" at May music concert and involved 27 music students, 15 visual art students, and 5 media arts students.

Description of Culminating Activity
Teacher selects pieces of ensemble repertoire and organizes the piece into "cuttings" for music students to focus their analysis. Music students share their analysis and interpretation of their musical "cutting" with a visual art, media arts, or finance student who uses the music analysis to select (3-4) representative works of visual or media art, develops an evaluative analysis, and describe how the artwork corresponds to their musical "cutting." Finance students also develop a PowerPoint presentation of images corresponding to the musical "cuttings" and timed to illustrate each section.

Figure 5. Framework for aligning curriculum and classroom learning goals to state standards and evaluation.

Standard	Standard Benchmark	Sample Verbs from Benchmark	Types of Learning	Types of Assessment	Evaluation
Insert the standard from any grade level or content area here	Insert the corresponding benchmark from the selected standard here to begin work on developing classroom level goal(s)	Explain, describe, identify, name, list, define, label, match, choose, recall, recognize, select, understand, know	1. **Knowledge** Identify the facts and concepts students are required to KNOW to meet the standard	**Selected Response:** good match for mastery of knowledge **Extended Written Response:** good match mastery of knowledge and relationships among elements **Performance Assessment:** not a good match; takes too much time **Personal Communication:** can infer mastery but time consuming	Identify descriptor(s) from the arts guideline rubric that corresponds to the benchmark(s) to develop classroom level scoring criteria
		Analyze, discriminate, compare/contrast, synthesize, classify, categorize, interpret, predict, generalize, hypothesize, justify, critique, defend, evaluate, prove	2. **Reasoning** Identify how students must APPLY that knowledge to REASON OR THINK (critical thinking or problem solving)	**Selected Response:** only for understanding of some reasoning patterns **Extended Written Response:** can provide window into reasoning proficiency **Performance Assessment:** can watch students solve problems and infer reasoning **Personal Communication:** students can "think aloud" and can be asked follow up questions to probe for reasoning	
		Assemble, operate, use, demonstrate, measure, investigate, observe, listen, perform, conduct, read, speak, write, collect, explore	3. **Skills** Identify how the student must USE both the knowledge and the reasoning to ACT skillfully	**Selected Response**: not a good match **Extended Written Response:** not a good match **Performance Assessment:** can observe and evaluate skills classroom level scoring criteria as they are performed *Personal Communication:* only for oral skills otherwise not a good match	
		Design, develop, produce, create, make, write, speak, draw, represent, display, model, construct	4. **Performance/Product** Identify how the student will CREATE/DEVELOP/MAKE a product or performance by SYNTHESIZING the knowledge, reasoning, and skills	**Selected Response:** not a good match **Extended Written Response:** strong match when product is written otherwise not a good match **Performance Assessment:** good match **Personal Communication:** not a good match	

Developed from Stiggins, R.J., Arter, J.A., Chappuis, J. Chappuis, S. (2004). *Classroom assessment for student learning: Doing it right, using it well*. Assessment Training Institute.

Role of Facilitators in Helping Teachers Develop Templates

The facilitators played an important role in helping teachers to develop their arts integrated templates. Not only did they help create and deliver the professional development component, they met with teachers to help them identify school needs and goals. Based on their identified needs and goals, facilitators then worked with teachers to plan and implement standards-based arts integration lessons. Much of the work was about ensuring alignment between state benchmarks, learning goals, assessment activities, and evaluation criteria in arts integrated lessons. They also supported teachers' use of technology as they collaborated, implemented, documented, and shared their learning.

As part of the evaluation of the project, teachers were asked about the benefits of having facilitators work with school teams to accomplish the project goals. The most common response (n=8) was that the facilitators provided an important source of support. Examples of participants' comments included the following:

- *Having that support system in place to guide, encourage, motivate, pry, prompt, pinch, poke, and prod us (notice the alliteration) to get going was very helpful. I am not sure we would have been as successful without an expert just a phone call or e-mail away. Perpich people are peppy percolators.*
- *Having outside help made the process easier to complete and enjoyable to do.*
- *The support and additional ideas from our facilitator was invaluable. [Perpich facilitator] was wonderful.*

The expertise of the facilitators was brought up by five respondents as having been valuable. Their comments included those listed below:

- *Honestly, this is difficult stuff and I'm not sure we could do it without them. At my old school, we did curriculum mapping for 6 years and not much was accomplished because nobody truly understood how to align assessments, benchmarks and standards. This one-on-one help is essential. I have had many aha! moments with the Perpich team.*
- *They knew more about the standard-based arts integration and it took less time to plug them in.*

Another five teachers wrote about the facilitators providing guidance, focus and/or direction to their work. Examples of their comments include the following:

- *They have a general idea of where to go and how to help the team get there without saying it has to be a certain way. Giving guidance without limiting what the group can do.*
- *They are full of new ideas and are able to focus our ideas into something logical, less intimidating, and more manageable.*

Five teachers wrote about the value of the <u>resources and ideas</u> that came from the facilitators. They offered remarks such as:

- *Facilitators have been a great help in reaching the project goals because they have given our team the resources needed to integrate arts based learning in our school. It is my hope that this arts integration learning will continue to expand in our school.*
- *They are such a vital source of support and ideas. It is amazing.*

Finally, five participants pointed out the value of having the facilitators to keep their groups <u>on task</u>. Their remarks included:

- *It helped us stick to a timeline. Life gets in the way, and we are rehearsed in our old ways and strategies of teaching. It helped us push along and finish our projects in a timely manner.*
- *Forcing us to meet and work on it. WE are so busy during our day-to-day school lives we don't take the time to get that done.*

Using a Rubric and Alignment Checklist in Conjunction with Templates

After teacher teams completed their templates and teaching, templates were uploaded to the Perpich Arts Integration Project website. The Perpich team then reviewed the templates using an evaluative rubric focusing on content integration (see Figure 6 below) in addition to an Alignment Checklist (Figure 7) developed specifically for this project.

Figure 6. Content Integration Rubric

Level One: The content areas, including the arts coexist but do not interact.
Level Two: The arts, or another content area is the instructional focus and is supported by the partnering content area(s).
Level Three: The arts and other content areas share the instructional focus and serve to enhance one another.
Level Four: The arts and other content areas equally interact and substantially augment each other.

Figure 7. Alignment Checklist

1. The classroom learning goal(s) truly calls for ***learning in each content area active in the project*** and **can be assessed**. It is not an instructional strategy OR merely an activity for students to accomplish. It is a large enough portion of the selected benchmarks to be **worth** assessing.

2. Each classroom learning goal sentence begins with the reference to the benchmark(s) and ends with the reference to the classroom curriculum ***if at all possible***.

3. The classroom learning goal type (knowledge, reasoning, skill, performance/product) aligns with the learning identified in the benchmark (knowledge, reasoning, skill, performance/product).

4. The type of assessment (selected response, extended written response, performance assessment, personal communication) selected to measure the classroom learning goal appropriately aligns to the learning goal **and** is reasonable for the classroom situation.

5. The evaluative criteria applied to products of student learning generated by the assessment activity address the kind of learning identified in the classroom learning goal.

Generally speaking:
•*One learning goal may encompass some pieces or the whole of the intent of two benchmarks. A learning goal may incorporate similar learning targets identified in multiple content areas in an arts integrated unit. For example, one learning goal can address analysis in dance and social studies and lead to a single assessment activity.*
•*A benchmark may easily be split into or require more than one learning goal.*
•*A single learning goal may successfully encompass parts of three or more benchmarks.*

Throughout the template review process, the team worked to answer the question: "What do quality arts integration units of instruction look like?" One of the outcomes of the review process was that the team developed a more in depth, shared understanding of what quality arts integration looks like in practice. In addition, the results of the review process helped the Perpich team plan for Year Two professional development activities. For example, what does the review process tell us about where teachers struggled in the process? Was it challenging for teachers to unpack a standard benchmark? Were teachers able to write clear and measurable learning goals? Did teachers succeed in writing assessments to measure the learning articulated in the standards or benchmarks? Ultimately, the review process led to project improvements such as requiring that teacher teams work to combine their classrooms (versus using an arts integrated approach with one of their classrooms) and encouraging teachers to design lessons for more complex student learning. The team also concluded that a

second year of project involvement would help teachers move toward greater competence in developing high quality arts integrated units of instruction.

Using Technology to Document Teacher and Student Learning

A goal of the project was to have teachers use technology to document their own learning and their students' learning. For example, each school was given a flip camera and time was spent at the October 2010 regional workshops teaching school teams how to use them for the duration of the project. In the coming months, teachers used the flip cameras to capture video of team members talking about lessons learned as well as students working on their arts integrated projects. In addition, school teams (often led by a technology coordinator on the team) were asked to create their own wikis as a repository for their project descriptions, templates, and flip camera content. Teachers also received instruction for using Google presentations for their year-end summary presentations about their arts integration projects.

Multiple lessons were learned about the technology strand of the Perpich Arts Integration Project:

- While no baseline data was collected around technology, it seemed that there was quite a bit of variance among the 40 teachers involved in the project in terms of their knowledge and skill levels. Some teachers were very technologically savvy (and found some of the professional development to be redundant) while others were novices. Not only did the teachers differ in their knowledge and skills, it also seemed that teacher interest in learning about technology varied as well. Informal comments from teachers seemed to indicate that many teachers were content to let their school team technology coordinator take the lead for many of the technology requirements for the project.

- There were issues that occurred during the regional workshops that impacted the technology training component. It is possible that some of these issues influenced teachers' ratings of the quality of the training. For example, there were times that the Internet connection was slow or not working, one team had a broken flip camera, teachers wanted to use their own laptops (but they did not bring them along) instead of those provided for training, and another teacher did not have a flip camera to use because a team member left early and took it with her.

- Some teachers reported difficulty using the technology because of a lack of time to practice, experiencing challenges at their school with hardware or software, because they would forget to practice using the technology outside of meetings, or they would encounter problems trying it on their own and not know how to proceed.

- During a few regional workshops, teachers reported frustration with the training provided because there were many questions but limited trainer assistance. Teachers either felt like the pacing of the training sessions moved too slowly or they did not have sufficient time to get their questions answered.

Other issues impacting the technology component included:

- The wikis or web repositories initially set up by teacher teams were eventually edited and moved to a wiki set up for the Perpich Arts Integration Project.

- While the Perpich team expected that teachers would edit their own wiki content (including video documentation), this did not occur for all teams. Teacher teams edited their own wiki content to a degree when they were working with their own wiki, but not after the content was migrated to the Perpich-developed wiki. Members of the Perpich team ended up editing this content for the teacher teams.

- Teacher skills around technology varied greatly among project participants. This became more obvious to the team after some initial training offered to teachers during the regional workshops. Consequently, while teachers did use technology to document their learning and their students' learning, it is hard to say whether this responsibility was fully shared among the teachers on the teams or if one or a few teachers did the majority of the work around technology on behalf of their team. The Perpich team decided to add more individual teacher requirements around technology for future years of the project as a result of this learning.

- Formulating the vision for the technology component was aided greatly by the TIES consultant who became a support for the team halfway through Year One. The Perpich team believed that the technology consultant would have helped them launch this project component more effectively if she would have been part of the team at the beginning of Year One.

Accessing Community Arts Resources

As part of their involvement in the project, teachers were encouraged to make connections with local artists or community resources in their community. Time was spent sharing information about local resources during the regional workshops and facilitators provided support in this area as well.

At the end of the project, teachers were asked if they had incorporated any community resources as part of their Arts Integration project. Approximately one-third of respondents (41%) indicated that they had, while the remaining 59% had not. Those who answered affirmatively were questioned as to how this resource enhanced their

arts integrated lessons (if at all). While one respondent noted, "I think we could have handled it on our own," ten others believed their lesson(s) had been enhanced. Their remarks follow:

- *It was a great way for my students and myself to learn a new art form. The students really enjoyed the experience [which] makes me want to do more of these residencies.*
- *The resource artists really helped the students get more interested in artistic expression and art in general.*
- *Having a performer come in gave some of the students insight to performance from a different point of view. Having a person come in to talk about his experiences in the south was very eye opening.*
- *Having someone with actual experience always gives validity. The fact that this person was local was even better.*
- *Use of elements and principles of art, art standards and professional experience.*
- *A professional demonstrated how to do the techniques we were teaching.*
- *Helped with choreography; helped prepare backdrop sketch.*
- *We had a guest that talked about bullying and how she was a target as a child and how she overcame it, how she dealt with it and what she is doing now with her life. I know it really reached out and touched some of our students. We have been working on positive communication and respect, so it was a great speaker to have at our school.*
- *They were able to introduce art in a way that I could never.*
- *The money helped a lot, and hearing other teachers talk.*

Final Comments about Arts Integrated Lessons, Technology, and Accessing Community Resources

Based on discussions with the Perpich Arts Integration Project team, the goals of the project, and feedback collected from teachers, the following suggestions are offered:

- Retain the arts integration lesson templates. Using the templates as a framework to guide teachers in the development of their arts integrated lessons is essential to this project. The template provides teachers with a map of the essential components of their units of learning, creates a common understanding of the important teaching elements among teachers, and builds consistency across teacher teams as they document their lessons.

- Maintain the facilitation component of the project. The support provided by facilitators is a key strategy to the success of this project. Teachers identified multiple ways that the facilitators helped their teams—not just in providing content expertise—but also in terms of keeping their teams on task and focused

toward the right outcomes. The facilitators built strong relationships with teachers in the first year and the impacts of these positive relationships are likely to be more fully realized in future years.

- Continue to refine the rubrics focusing on content integration and alignment in the second year of the project and consider disseminating these rubrics within the field of arts integration at a future date. Ultimately these rubrics may serve as useful tools to define what quality arts integration units of learning look like. Discussing "quality" arts integration would advance the field in an important direction.

- Clarify technology goals for the second year and differentiate professional development to address the wide range of differences in teacher knowledge and skills. Continue to capitalize on consulting with technology professionals to help frame the project vision and to provide training in this area.

- Revisit the project component about community arts resources. While this component was a stated focus of the first year, it may have received less attention from teachers due to the high learning curve they faced. Many projects in the field of arts integration focus on helping teachers learn to work with teaching artists as their primary goal. This project emphasized several ambitious goals—learning about arts integration, alignment, collaboration, and technology—in addition to building teachers' understanding of community arts resources. This goal may be better placed in future years of the project after teachers master other project objectives.

Teacher Proficiency Ratings of Student Work

> **PURPOSE: OUTCOME EVALUATION**
>
> **Project Goal 1: What evidence indicates that students learn across content areas and through the arts?**
>
> **Project Change Indicator: Students achieve academic learning goals.**

Student academic and non-academic outcomes were identified as two important indicators of success for the Perpich Arts Integration Project. Both of these project change indicators were linked to the goal of gathering evidence to demonstrate that students were learning across content areas.

This section of the report deals primarily with the academic outcomes while the next section focuses on non-academic outcomes. The visual at the end of this section (page 54) provides a map of how these two strands played out in the project to measure student learning (see note on page 55 to provide background for understanding the visual).

It was challenging to develop a strategy to measure student academic learning in the Perpich Arts Integration Project for the following reasons:

- The frequency and duration of arts integration lessons varied across classrooms and in many cases, lessons were implemented over several weeks or months within an existing academic course offered during the school day. Not only did the arts integrated teaching "dosage" differ across schools, teachers needed to reflect on student academic learning within the timeframe of the semester, trimester, or quarter class offering. In some ways, the arts integrated experience looked like a "class within a class." Therefore, the measurement tool needed to be flexible enough to address the differences in the amounts of time students participated in arts integrated learning. The approach also needed to be closely tied to the arts integrated classroom learning goals identified by teachers in order to be sensitive enough to detect the learning that occurred.

- Although all teacher teams applied arts integration as an instructional strategy there was great diversity in the academic content areas represented. Teacher teams represented grade level generalist teachers (e.g., elementary teachers) as well as teachers representing a variety of different subject areas:

- o media arts
- o music
- o theater
- o visual arts
- o Advanced Placement psychology
- o English language arts
- o family and consumer sciences
- o history
- o math
- o science
- o social studies
- o technology

Consequently, developing some type of common tool to measure student learning in the arts and the non-arts was not appropriate. While there was some discussion about using the results of a standardized tool (e.g., the MCA-II tests) to measure student academic learning for the project, the team decided early on that this was not a good match. Not only would it have been difficult to parse out strands of the assessments to match the content taught in the project, the MCA-IIs currently only test reading, math and science at certain grade levels. Finally, attributing change in student academic learning to the Perpich Arts Integration Project would have not only required a research approach (versus the evaluation approach that was implemented), it would have necessitated an experimental design with statistical considerations beyond the scope of this project.

- Teachers not only taught at different grade levels but they represented nine different schools with differing accountability systems (e.g., grading approaches). Teachers used a variety of strategies to communicate about student learning such as traditional grades (e.g., As, Bs or Cs), a numerical assessment system (e.g., 1-4 rating approach), pass or fail grades, or a qualitative form of assessment (e.g., competency levels). Addressing student academic learning across all of these systems required teachers to take another step in summarizing their students' achievement.

- Teachers involved in the project taught in grades K-12 meaning that there were a variety of student learning goals developed for students of different ages. Speaking to student academic learning across all these grade levels led the Perpich team to select an approach that would encompass learning outcomes appropriate for students across all primary and secondary levels.

- For some teachers, this was the first time they were encouraged to assess arts and other content benchmarks. Therefore, these teachers had little experience to rely on for comparative purposes. However, one of the purposes of this project was to provide teachers with the tools and the experience to make these kinds of judgments about student learning.

In order to address the unique challenges in measuring student academic learning posed by this project, the Perpich team decided to focus on gathering teachers' summary

ratings of student "proficiency." Three levels were specified: 1) students whose work "exceeded proficiency," 2) students who were "proficient" and 3) students whose work was considered "not yet proficient" (another category was added later to reflect the fact that some students did not submit work to be rated).

The Process Leading to Ratings of Student Proficiency

Teachers provided judgments of student learning in arts integrated lessons based on their training in best assessment practices. These judgments (e.g., proficiency ratings) provided an appraisal of student learning in the arts integrated lesson.

As mentioned earlier in this report, teachers created aligned assessments for their students as part of their arts integrated lessons. The process of creating aligned assessments was informed by the work of Stiggins and his colleagues (2004). Figure 8 provides an overview their definitions of different types of student assessment strategies.

During professional development workshops, teachers also practiced reviewing student work using a protocol with their colleagues who taught at primary and secondary levels, taught in different content areas, and who represented multiple schools involved in the project. The purpose of practicing was not only to provide teachers with a standardized process but it also gave teachers a chance to expand their perspective around assessment by listening to their colleagues. After delivering arts integrated lessons in their classrooms, teachers assessed their students' work using their school's grading system and then made proficiency ratings of student products with guidance from the Perpich team (see Appendix C for teacher documentation materials).

Figure 8. Types of student assessments

1. Selected Response and Short Answer

This assessment activity requires a student to produce evidence of learning by selecting a response or generating a brief "right" or "wrong" answer. It includes multiple choice, true/false, fill in the blank, matching, and short answer.

2. Extended Written Response

This assessment activity requires a student to produce evidence of learning by constructing a written response to a question or task. An extended written response is at least several sentences in length. It may include:

a. comparing pieces of literature, forms of government, or solutions to problems
b. analyzing works of art, forms of government, or solutions to problems
c. interpreting music, scientific information, survey information
d. solving math problems and explaining all the steps or work to solution
e. describing in detail scientific, mathematical, economics or other kinds of processes or principles; for example, how supply and demand works

3. Performance Assessment

This assessment activity requires a student to produce evidence of learning by either creating or developing a product or performance. Examples include:

a. complex performances such as playing a musical instrument, carrying out the steps of a scientific experiment, speaking a foreign language, reading aloud with fluency, repairing an engine, or working productively in a group
b. creating complex products such as term papers, lab reports, or works of art

4. Personal Communication

This assessment activity requires a student to produce evidence of learning by speaking or writing. The teacher may directly interact with the student either in writing or verbally in the communication process which may extend over a period of time. Examples include:

a. reading and responding to students' comments in journals or logs
b. asking questions during instruction and listening to verbal answers of specific students
c. listening to individual student responses in interviews or conferences
d. listening to individual student contributions in large or small group discussions
e. listening to individual student responses during oral examinations

Developed from Stiggins, R.J., Arter, J.A., Chappuis, J. Chappuis, S. (2004). Classroom assessment for student learning: Doing it right, using it well. Assessment Training Institute).

Proficiency Rating Results

Teachers submitted rating for 1,268 K-12 students. Of this body of student work, 43% was considered to exceed proficiency, 43% was rated as proficient, 13% was judged as not yet proficient, and 1% of the students did not complete work for teachers to rate (see Figure 9 below).

It should be noted that a sample of teachers involved in the Perpich Arts Integration Project submitted ratings of proficiency. Twenty-four teachers (out of 40) from nine schools submitted ratings for 28 classes (see Table 7 below for a summary of teachers who submitted ratings by project school). Many teachers teamed with another teacher to provide an arts integrated learning experience for students in a class other than their own. In these situations, the primary classroom teacher may have been the only team member to submit ratings of student work. In addition, teacher teams may have elected to focus their assessment process on only one content area due to the limited amount of time available for arts integrated teaching and learning. Consequently, only one of the two teaching team members rated students' work in some situations. And finally, a few teachers completed their arts integrated instruction prior to the proficiency rating process being ready for implementation.   Some of these teachers did not provide proficiency ratings.

Figure 9. Results of teacher proficiency ratings for student work in grades K-12.
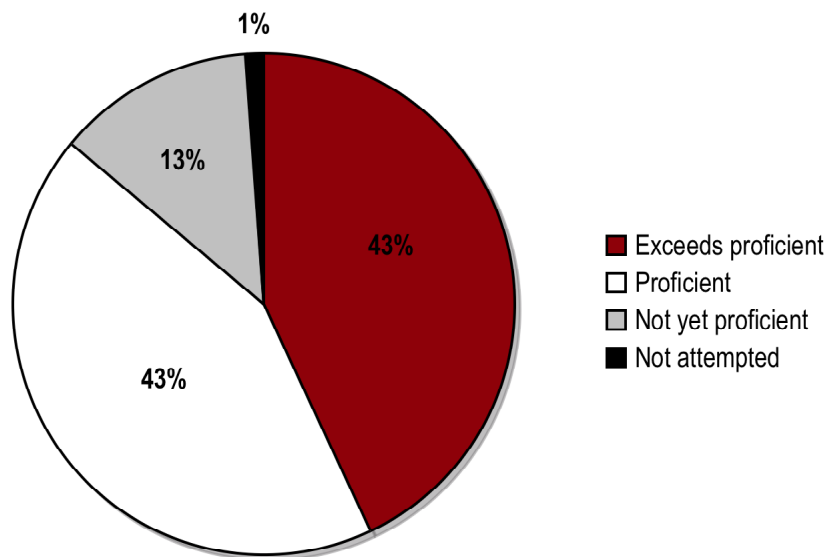
Table 7. Teachers who submitted proficiency ratings by school.

School	# of Teachers	% of Total
Hawley	2	8.3
Lake Park Audubon	3	12.5
Moorhead	2	8.3
Morris	3	12.5
New York Mills	2	8.3
Osakis	1	4.2
Perham	3	12.5
Rothsay	3	12.5
Wheaton	5	20.8
Total	24	100.0

Teachers' Comparisons of Student Learning

In order to provide a frame of reference for understanding the ratings, teachers were asked to compare their results to other times they had taught similar content. According to the teachers, 54% students learned "more," 25% of the students learned "about the same," and none of the students did not learn "as much." About one in five teachers (21%) could not provide a comparison because they had not taught the content previously. Whether teachers were considering their content benchmarks when answering this question is unknown. It is possible they were thinking about the topic or activities they used in the classroom (see Table 8 below).

Table 8. Teacher comparisons of student academic learning.

How would you compare student learning to previous times you've taught similar content	% of Teachers
Students **learned more** compared to other times I've taught this content	54%
Students learned **about the same**	25%
Students **did not learn as much**	0%
Not sure—I haven't taught this content before	21%

Value of the Proficiency Ratings

The proficiency ratings gathered in Year One serve as a baseline for future years of the project where this same information will be gathered from teachers. The proficiency ratings, taken into consideration with the other project change indicators, provide another marker to indicate whether the project is moving in the direction of achieving its stated goals. In the case of these ratings, they provide evidence that students are learning in the arts and non-arts subjects (Project Goal 1). Combining these ratings with the teachers' comparisons of whether students were learning more, about the same, or less as compared to their other teaching experiences, the results support the idea that students can learn as much or more from teaching that occurs in an arts integrated setting.

Final Comments for Ratings of Student Proficiency

The results for Year One show a large percentage of student work being rated by teachers as "proficient" or "exceeding proficiency." Furthermore, slightly more than half of all students learned more when teachers used an arts integrated approach compared to other times when teachers did not use an arts integrated approach to teach the material (based on teachers' perspectives). Both of these findings provide a valuable baseline for future years of the project.

While teachers were given multiple opportunities to become familiar with and practice a process for reviewing student work, teachers may become increasingly rigorous in their ratings of student work in future years of the project. Therefore, it is possible that ratings of student work by teachers involved in the Perpich Arts Integration Project will change over time. It will be important to ask teachers to reflect on whether their expectations for student work or their abilities to reflect on student work change or if it is the quality of student work that changes in future years of the project.

Notes for interpreting the Figure on page 55: "Student academic learning" refers to the arts and other academic subjects and "non-academic outcomes" refer to student motivation and engagement. The green color refers to the academic assessment process, yellow refers to the non-academic outcomes survey process, and blue refers to the utilization of all student data collected.

Figure 10. Assessing Student Academic Learning and Non-Academic Outcomes   © Perpich Center, 2/2011

Perpich Arts Integration Project

A collaborative teacher team plans arts-integrated lessons consisting of:

- Lesson plans using template
- Benchmarks
- Classroom learning goals
- Assessment of student academic learning

Students participate in arts-integrated lessons

Students complete assessments designed to measure academic learning

Teachers determine high value activities that merit evaluation

Measuring student learning

Students complete surveys designed to measure non-academic outcomes around motivation and engagement *(developed by evaluator and implemented by teachers)*

Teachers score academic learning assessments

Teachers adjust future arts-integrated lessons accordingly

Teachers reflect on how their art-integrated lessons might change as a result of reviewing student academic learning assessments, non-academic outcome surveys, and student work

Teachers send surveys measuring non-academic outcomes to evaluator for scoring

Teachers make judgments about the levels of proficiency that can reasonably be expected from students & convert academic learning assessment scores into proficiency categories *(with support of facilitators)*

Evaluator sends results back to teachers

Teachers, with colleagues, review student work samples using a rubric to understand student learning in a deeper way

Teachers send proficiency scores to evaluator

Teachers select a variety of student work samples

Student Survey Process

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PURPOSE: OUTCOME EVALUATION

Project Goal 1: What evidence indicates that students learn across content areas?

Project Change Indicator: Students experience non-academic outcomes.

</div>

Research shows that motivated and engaged students earn higher grades and standardized test scores compared to students who are motivated only by getting good grades or avoiding consequences.[1, 3] Engaged students take pride in what they learn, and want to understand the material and apply it to their lives.[2] Motivated students work on the edge of their competencies; show initiative and focus; and demonstrate enthusiasm, optimism, curiosity, and interest.[3]   These students are also likely to become lifelong learners.[1]

The Perpich Arts Integration Project team wanted to look at student non-academic outcomes to complement the academic outcome focus of the proficiency ratings. Giving students an opportunity to provide feedback about their arts integrated learning experiences was also viewed as critical because they were considered an important group of project stakeholders. Using a survey process with students seemed the most appropriate strategy for gathering this kind of information in a cost-effective fashion.

The team selected the concepts of engagement and motivation because of the relationship between these two areas and other important types of student academic outcomes (as explained in the research cited above). The team looked at other surveys focusing on engagement and motivation as well as working to generate questions of

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1 Dev, P.C. (1997). *Intrinsic motivation and academic achievement: What does their relationship imply for the classroom teacher? Remedial and Special Education , 18* (1), 12-19.

2 Neumann, F. (1992). *Student engagement and achievement in American secondary schools*. Teachers College Press: New York, NY.

3 Skinner, E., & Belmont, M. (1991). *A longitudinal study of motivation in school: Reciprocal effects of teacher behavior and student engagement.* Unpublished manuscript, University of Rochester, Rochester, NY

their own. After several rounds of refining the items, the evaluator pilot tested the survey with a group of students from the Perpich Center for Arts Education—Arts High School. These high school students provided feedback about the content and wording for each item on the survey. Using their comments, the evaluator made another round of changes and worked to create a final set of 17 questions that would be appropriate for students in grades 5 through 12 (ultimately the survey was written at a 4th grade reading level). Principals at each school received a copy of the survey and were contacted by phone by the evaluation team to get approval for surveying the students. All of the principals in the Perpich Arts Integration Project consented to the survey process on behalf of their students.

The next step was to develop materials for teachers in the project who would be administering the survey with their students after they completed—or were close to completing—their arts integrated lessons (see Appendix B for these materials). Teachers administered the survey with their students and sent all the completed surveys to the evaluation team. The evaluation team did the data entry and analysis for the surveys and then gave the teachers their classroom results. An additional report was created for each school summarizing the results from their classrooms.

Student Survey Results

In Year One, a total of 856 students in grades 5 through 12 completed a survey about engagement and motivation.   Table 9 below provides a summary of the number of students who completed the survey in each school involved in the project. Table 9 clusters the students completing the survey by elementary, junior high, and high school levels. It should be noted that not all teachers were eligible to have their own students complete the survey—their students may have been younger than 5th grade (e.g., as in Osakis Elementary School) or they teamed with another teacher to provide an arts integrated learning experience for students in a class other than their own.

Schools and Grade Levels for Students Who Completed the Survey

Table 9. The number of students completing the survey by district and the percentage of the overall total each school represents.

District	# of Students	% of Total
Hawley	136	15.9
Lake Park Audubon	44	5.1
Moorhead	176	20.6
Morris	252	29.4
New York Mills	47	5.5
Osakis	0	0.0
Perham	120	14.0
Rothsay	45	5.3
Wheaton	36	4.2
Total	856	100.0

Table 10. The number of students completing the survey at the elementary, middle, and high school levels.

Grade Level	# of Students	% of Total
Elementary	44	5.1
Middle School	120	14.0
High School	692	80.8
Total	856	100.0

Student Survey Results for All Students in Grades 5 through 12

The table below presents each item of the survey along with the number and percent of students answering by each response category.

Table 11. Responses of all students in grades 5 through 12.

HOW WAS THIS CLASS FOR YOU? (Each cell contains the percent of students who gave each response, followed by the number of students in italics.)	N = 856			
	YES!	yes	no	NO!
1. In this class, I was motivated to try new things.	28.8% *246*	55.2% *471*	14.5% *124*	1.4% *12*
2. I wanted to learn more outside of class.	14.7% *125*	40.4% *344*	40.0% *341*	4.9% *42*
3. In class, I kept working even if I was stuck.	25.9% *220*	61.5% *523*	11.1% *94*	1.5% *13*
4. I wanted to keep coming back to this class.	28.3% *240*	47.3% *401*	20.8% *176*	3.7% *31*
5. This class sparked my curiosity.	24.9% *212*	45.1% *385*	27.4% *234*	2.6% *22*
6. I was enthusiastic about this class.	24.8% *211*	51.1% *434*	21.3% *181*	2.8% *24*
7. This class made me want to be successful.	25.2% *215*	51.7% *441*	20.9% *178*	2.2% *19*
8. I felt comfortable with other students in this class.	39.5% *338*	50.8% *434*	7.6% *65*	2.1% *18*
9. I felt a connection with my teacher.	29.7% *253*	50.5% *431*	16.6% *142*	3.2% *27*
10. I was comfortable interacting with my teacher.	35.1% *299*	55.6% *474*	7.2% *61*	2.2% *19*
11. The class had real life meaning for me.	19.4% *166*	42.3% *362*	33.6% *288*	4.7% *40*
12. I was comfortable expressing my ideas in this class.	26.6% *227*	50.8% *434*	19.6% *167*	3.0% *26*
13. The class work challenged me.	24.7% *211*	41.4% *354*	28.8% *246*	5.1% *44*
14. I put effort into this class.	40.5% *346*	51.5% *440*	6.6% *56*	1.4% *12*
15. How I was taught helped me to learn.	26.8% *229*	54.3% *463*	16.6% *142*	2.2% *19*
16. This class made me think in new ways.	25.6% *218*	44.1% *376*	27.3% *233*	3.0% *26*
17. I am proud of what I did in this class.	39.6% *335*	49.6% *420*	9.1% *77*	1.8% *15*

The top five responses from 856 students in grades 5 through 12 representing the nine participating schools are provided in the figure below (note that the "YES" and "yes" responses are combined for the following analyses). Figure 11 represents the four responses where students were less likely to agree with the survey statement. It should be noted that while these four items represent the lowest number of positive responses from students, the number and percentage of students agreeing with these statements is still relatively high (over 50% agreement from students).
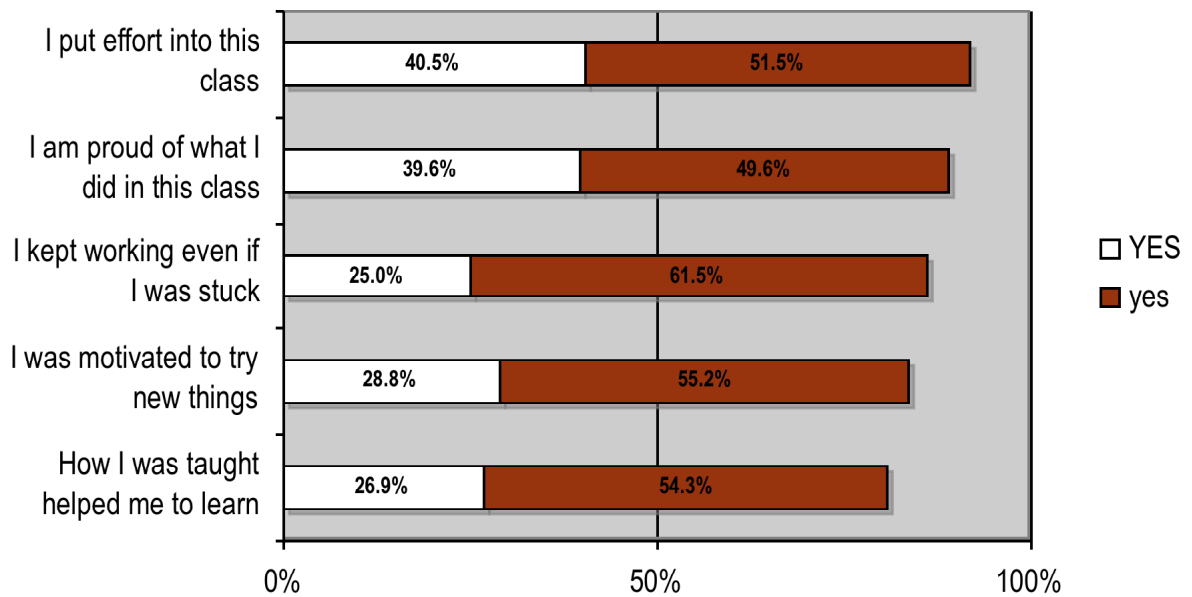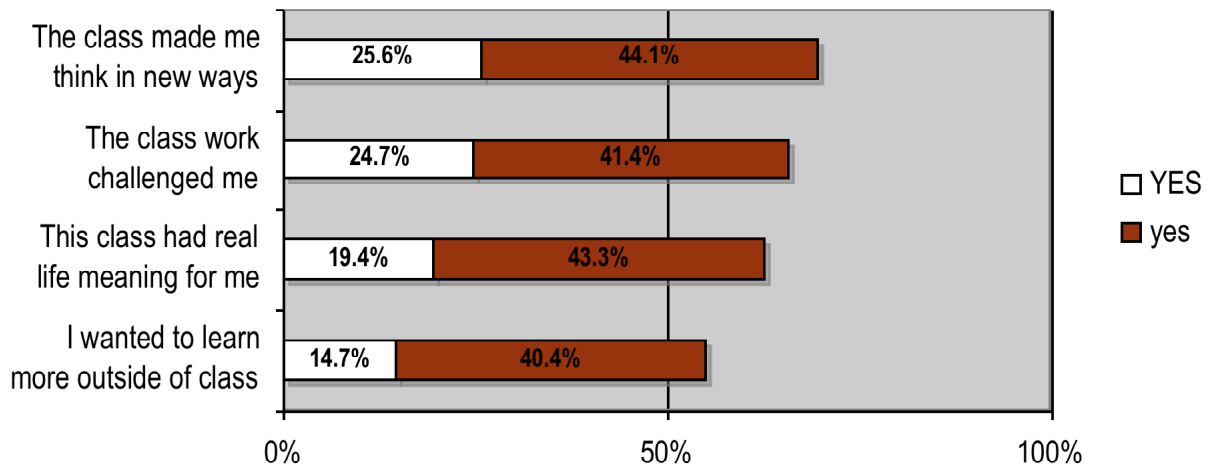
Figure 10. Top five responses from the student survey.

Figure 11. Lowest four responses from the student survey.

Student Survey Results: Students in Grades 5 through 8

This section of the report provides an analysis of the student survey results for 164 students in grades 5 through 8 who completed the survey. As indicated in the table below, only two schools—Lake Park Audubon and Prairie Winds Middle School in Perham—served students in this age group who were old enough to complete the survey. While Osakis Elementary School teachers were part of the project, the teachers who participated taught in classrooms with students in the 4th grade or younger.

Table 12. The number of students by district in grades 5 through 8 completing the survey.

District	# of Students	% of Total
Hawley	0	0.0
Lake Park Audubon	44	26.8
Moorhead	0	0.0
Morris	0	0.0
New York Mills	0	0.0
Osakis	0	0.0
Perham	120	73.2
Rothsay	0	0.0
Wheaton	0	0.0
Total	164	100.0

Three of the top five responses for the students in grades 5 through 8 were the same (although differently ordered) as three of the top five responses for all students in grades 5 through 12 (note that the "YES" and "yes" responses are combined for the following analyses):

1. I put effort into this class *(95.1% answering "YES" or "yes")*

2. I felt comfortable with other students in this class *(92.7%)*

3. I kept working even if I was stuck *(88.3%)*

4. I was comfortable interacting with my teacher *(87.2%)*

5. I am proud of what I did in this class *(82.6%)*

The table below presents each item of the survey along with the number and percent of students in grades 5 through 8 answering by response category.

Table 13. Responses of all students in grades 5 through 8.

HOW WAS THIS CLASS FOR YOU? (Each cell contains the percent of students who gave each response, followed by the number of students in italics.)	N = 164			
	YES!	*yes*	*no*	**NO!**
1. In this class, I was motivated to try new things.	23.3% *38*	54.0% *88*	21.5% *35*	1.2% *2*
2. I wanted to learn more outside of class.	7.4% *12*	35.0% *57*	48.5% *79*	9.2% *15*
3. In class, I kept working even if I was stuck.	33.1% *54*	55.2% *90*	9.8% *16*	1.8% *3*
4. I wanted to keep coming back to this class.	24.2% *39*	29.2% *47*	39.8% *64*	6.8% *11*
5. This class sparked my curiosity.	15.9% *26*	34.8% *57*	43.9% *72*	5.5% *9*
6. I was enthusiastic about this class.	25.2% *41*	44.2% *72*	25.2% *41*	5.5% *9*
7. This class made me want to be successful.	26.2% *43*	39.6% *65*	29.9% *49*	4.3% *7*
8. I felt comfortable with other students in this class.	38.7% *63*	54.0% *88*	4.9% *8*	2.5% *4*
9. I felt a connection with my teacher.	16.5% *27*	51.2% *84*	26.2% *43*	6.1% *10*
10. I was comfortable interacting with my teacher.	23.2% *38*	64.0% *105*	10.4% *17*	2.4% *4*
11. The class had real life meaning for me.	17.7% *29*	29.3% *48*	39.6% *65*	13.4% *22*
12. I was comfortable expressing my ideas in this class.	25.8% *42*	47.2% *77*	23.3% *38*	3.7% *6*
13. The class work challenged me.	28.0% *46*	32.3% *53*	33.5% *55*	6.1% *10*
14. I put effort into this class.	54.9% *90*	40.2% *66*	4.9% *8*	0.0% *0*
15. How I was taught helped me to learn.	25.9% *42*	52.5% *85*	18.5% *30*	3.1% *5*
16. This class made me think in new ways.	22.7% *37*	39.9% *65*	31.3% *51*	6.1% *10*
17. I am proud of what I did in this class.	49.1% *79*	33.5% *54*	13.0% *21*	4.3% *7*

Student Survey Results: All Students in Grades 9 through 12

This section of the report provides an analysis of the student survey results for 692 students in grades 9 through 12 who completed the survey. As indicated in the table below, six of the nine schools involved in the project served a high school-aged student population.

Table 14. The number of students by district in grades 9 through 12 completing the survey.

District	# of Students	% of Total
Hawley	136	19.7
Lake Park Audubon	0	0.0
Moorhead	176	25.4
Morris	252	36.4
New York Mills	47	6.8
Osakis	0	0.0
Perham	0	0.0
Rothsay	45	6.5
Wheaton	36	5.2
Total	692	100.0

Three of the top five responses for the students in grades 9 through 12 were the same (although differently ordered) as three of the top five responses for all students in grades 5 through 12 (note that the "YES" and "yes" responses are combined for the following analyses):

1. **I was comfortable interacting with my teacher** *(91.5% answering "YES" or "yes")*

2. **I put effort into this class** *(91.3%)*

3. **I am proud of what I did in this class** *(90.7%)*

4. **I felt comfortable with other students in this class** *(89.7%)*

5. **I kept working even if I was stuck** *(87.2%)*

The table below presents each item of the survey along with the number and percent of high school students (grades 9 through 12) answering by response category.

Table 15. Responses of all students in grades 9 through 12.

HOW WAS THIS CLASS FOR YOU? *(Each cell contains the percent of students who gave each response, followed by the number of students in italics.)*	N = 690 STUDENTS			
	YES!	yes	no	NO!
1. In this class, I was motivated to try new things.	30.1% *208*	55.5% *383*	12.9% *89*	1.4% *10*
2. I wanted to learn more outside of class.	16.4% *113*	41.7% *287*	38.0% *262*	3.9% *27*
3. In class, I kept working even if I was stuck.	24.2% *166*	63.0% *433*	11.4% *78*	1.5% *10*
4. I wanted to keep coming back to this class.	29.3% *201*	51.5% *354*	16.3% *112*	2.9% *20*
5. This class sparked my curiosity.	27.0% *186*	47.6% *328*	23.5% *162*	1.9% *13*
6. I was enthusiastic about this class.	24.7% *170*	52.7% *362*	20.4% *140*	2.2% *15*
7. This class made me want to be successful.	25.0% *172*	54.6% *376*	18.7% *129*	1.7% *12*
8. I felt comfortable with other students in this class.	39.7% *275*	50.0% *346*	8.2% *57*	2.0% *14*
9. I felt a connection with my teacher.	32.8% *226*	50.4% *347*	14.4% *99*	2.5% *17*
10. I was comfortable interacting with my teacher.	37.9% *261*	53.6% *369*	6.4% *44*	2.2% *15*
11. The class had real life meaning for me.	19.8% *137*	45.4% *314*	32.2% *223*	2.6% *18*
12. I was comfortable expressing my ideas in this class.	26.8% *185*	51.7% *357*	18.7% *129*	2.9% *20*
13. The class work challenged me.	23.9% *165*	43.6% *301*	27.6% *191*	4.9% *34*
14. I put effort into this class.	37.1% *256*	54.2% *374*	7.0% *48*	1.7% *12*
15. How I was taught helped me to learn.	27.1% *187*	54.7% *378*	16.2% *112*	2.0% *14*
16. This class made me think in new ways.	26.2% *181*	45.1% *311*	26.4% *182*	2.3% *16*
17. I am proud of what I did in this class.	37.3% *256*	53.4% *366*	8.2% *56*	1.2% *8*

Comparisons Between Older and Younger Students[*]

The survey findings indicated that the classroom environments of project teachers were conducive for learning—students at all grade levels reported a high level of comfort in interacting with their teacher as well with other students (see Figure 12 below). Both items ended up in the top five responses for students in grades 5 through 8 and in grades 9 through 12. In addition, a high percentage of students (78.4% of 5th – 8th graders and 81.8% of 9th – 12th graders) said that "how they were taught" helped them to learn. In part, these findings speak to the success of the arts integration approach used in this project.

Figure 12. Student ratings of comfort with teachers and peers.
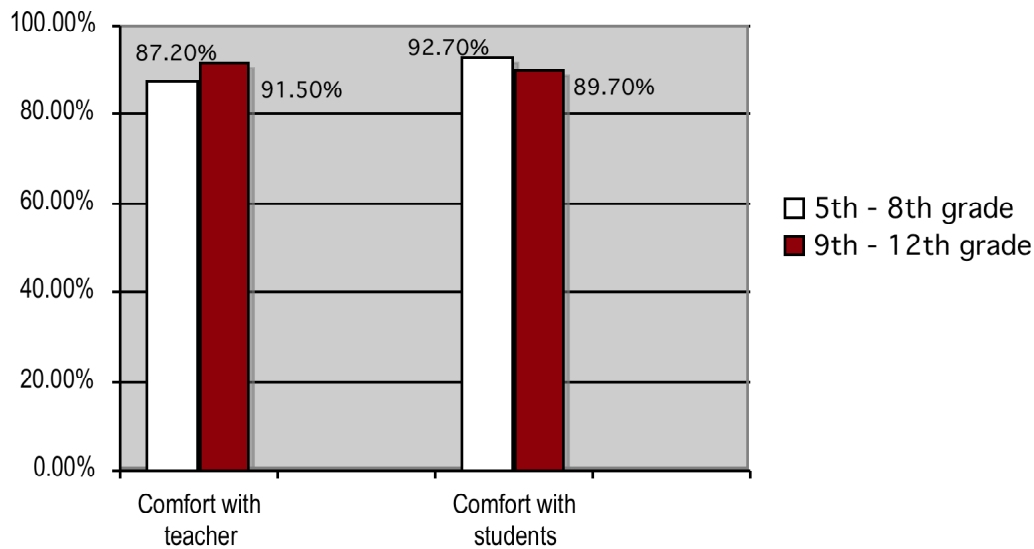
When all the surveys findings were compared between age groups (5th – 8th grade and 9th – 12th grade), responses differed somewhat between younger and older students across several items. For example:

- 5th – 8th graders were less engaged overall compared to 9th – 12th graders (e.g., the combined number "YES" and "yes" responses were higher for older students compared to younger students on 14 of 17 survey items).

- 5th – 8th graders' responses indicated slightly higher rates of perceived persistence and effort (88.3% and 95.1%) compared to the 9th – 12th graders (87.2% and 91.3%).

*The "YES" and "yes" responses are combined for the analyses.

Figure 13. Comparison of 5th – 8th graders and 9th – 12th graders on selected survey items.
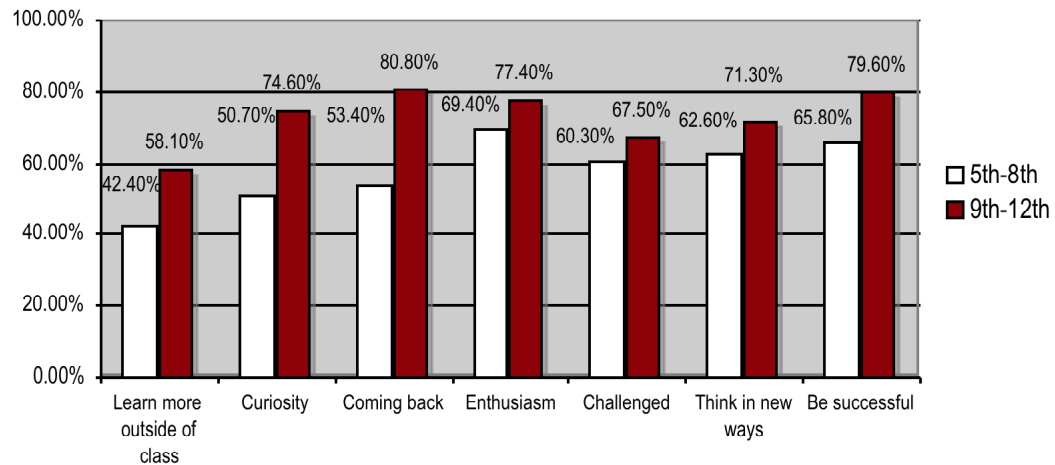
- 9th – 12th graders were more interested in learning more outside of class, more likely to be curious, more interested in coming back, and more enthusiastic (see Figure [-]).

- 5th – 8th graders were not as challenged, not as likely to think in new ways, and not wanting to be as successful as their older counterparts (see Figure 13).

- The class had "real life meaning" for more of the 9th – 12th grade students (65.2%) compared to the younger students (47.0%)

Final Comments About Student Surveys

As stated earlier in this section, the student survey results are quite positive across all grades. A cautious approach is warranted in placing too great an emphasis on the differences between older and younger students. There were a total of 690 students in grades 9 through 12 representing six of the nine schools involved in the project while there were a total of 164 students in grades 5 through 8 completing the survey in two project schools. While the Year One survey data can serve as an important baseline for future comparisons, additional surveying with middle school/junior high school students is recommended. However, it may be worth looking at strategies to increase the overall engagement and motivation of the younger students. How can this age group be challenged? What helps them to make connections between their learning and their lives? How can their curiosity be tapped? They perceive themselves as persistent learners making an effort in the classroom and teachers may be able to leverage these qualities as they seek to increase engagement—and ultimately learning--amongst this age group.

Final Recommendations

This last section of the body of the report compiles the recommendations made about professional development, arts integrated lessons, technology, community resources, student proficiency, and student motivation and engagement.

Professional Development

- Clarify project expectations for teachers by outlining project requirements and expectations from the beginning. Also review the paperwork and documentation requirements with teachers early on during the school year. Estimate the time commitment expected from teachers including the time spent out of the classroom.

- Strengthen administrator and staff support and understanding of the project in each of the project schools. Pay attention to how school structure impacts the ability to integrate the arts.

- Work to maintain the high quality of the regional meetings and the high levels of teacher satisfaction with their involvement in the project.

- In terms of overall learning from the project, teachers reported learning the least about accessing community resources and technology. Correspondingly, few teachers said they would be able to sustain what they learned or the skills they gained in this part of the project. There may be opportunities to both 1) reexamine the strategies used to build technology skills and 2) explore what teachers might need to increase their understanding of accessing community resources for purposes of integrating the arts.

Arts Integrated Lessons, Technology, and Accessing Community Resources

- Retain the arts integration lesson templates. Using the templates as a framework to guide teachers in the development of their arts integrated lessons is essential to this project. The template provides teachers with a map of the essential components of their units of learning, creates a common understanding of the important teaching elements, and builds consistency across teacher teams as they document their lessons.

- Maintain the facilitation component of the project. The support provided by facilitators is a key strategy to the success of this project. Teachers identified multiple ways that the facilitators helped their teams—not just in providing content expertise—but also in terms of keeping their teams on task and focused toward the right outcomes. The facilitators built strong relationships with teachers in the first year and the impacts of these positive relationships are likely to be more fully realized in future years.

- Continue to refine the rubrics focusing on content integration and alignment in the second year of the project and consider disseminating these rubrics within the field of arts integration at a future date. Ultimately these rubrics may serve as useful tools to defining what quality arts integration units of learning look like. Discussing "quality" arts integration would advance the field in an important direction.

- Clarify technology goals for the second year and differentiate professional development to address the wide range of differences in teacher knowledge and skills. Continue to capitalize on consulting with technology professionals to help frame the project vision and to provide training in this area.

- Revisit the project component about community arts resources. While this component was a focus of the first year, it may have received less attention from teachers due to the high learning curve they faced. Many projects in the field of arts integration focus on helping teachers learn to work with teaching artists as their primary goal. This project emphasized several ambitious goals—learning about arts integration, alignment, collaboration, and technology—in addition to building teachers' understanding of community arts resources. This goal may be better placed in future years of the project after teachers master other project objectives.

Student Proficiency

The results for Year One show a large percentage of student work being rated by teachers as "proficient" or "exceeding proficiency." Furthermore, slightly more than half of all students learned more when teachers used an arts integrated approach compared to other times when teachers did not use an arts integrated approach to teach the material (based on teachers' perspectives). Both of these findings provide a valuable baseline for future years of the project.

While teachers were given multiple opportunities to become familiar with and practice a process for reviewing student work, teachers may become increasingly rigorous in their ratings of student work in future years of the project. Therefore, it is possible that ratings of student work by teachers involved in the Perpich Arts Integration Project will shift and the percentage of student work falling into the "exceeding proficiency" category will decrease. It will be important to ask teachers to reflect on whether their expectations for student work or their abilities to reflect on student work change over time or if student work is of decreasing quality in future years of the project.

Student Surveys

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APPENDICES

APPENDIX A

Evaluation Orientation Materials for Project Principals

Evaluation Expectations for the Perpich Arts Integration Project

The Perpich Center for Arts Education is contracting with Christa Treichel, Ph.D., at Cooperative Ventures to lead the Perpich Arts Integration Project evaluation. Christa has a long history of working as an independent evaluation consultant and is currently evaluating many projects for Minnesota arts organizations.

This document briefly summarizes the types of data teachers and students will share and outlines how the data will be presented in project reports. Most of the information generated for the project's evaluation component will be developed in the context of collaborative arts integration work with an eye toward creating useful information for administrators, teachers, and other valued stakeholders interested in the Perpich Arts Integration Project.

Teacher Data

1) Teacher lessons: Teachers will develop standards-based arts integrated classroom lessons over the course of the 2010-2011 school year. Teachers will share these lessons with their school teams, Perpich facilitators, and the Perpich Arts Integration evaluation consultant. The facilitators and evaluator will review versions of the lessons and provide feedback in order to strengthen the impact of arts integrated teaching on student learning. Using a rubric developed for the project, Perpich facilitators and the evaluator will also review the lessons to determine the quality of standards-based arts-integration. No teacher or school names will be linked to the lessons when these results are reported. Rather, the rubric scores will be shared by grade level or content areas.

2) Teacher feedback: Teachers will also respond to surveys regarding their past training or experience in standards-based arts integration, their learning over the course of the project, and how their involvement in the project is impacting their instructional practice. All answers will be kept private; no names will be linked to anyone's individual responses. When survey results are reported, they will be presented in the aggregate for all schools.

Student Data

1) Student learning: As part of their standards-based arts integrated classroom lessons, teachers will develop assessments to measure what students are learning. Toward this end, teachers will participate in professional development opportunities to develop these measures while also receiving technical assistance from the Perpich team. Teachers will implement the measures for all students in arts integrated classrooms and then share a summary of the scores

with the Perpich evaluator. No individual student scores will be identified as the results will be reported at a classroom level. When these results appear in final project reports, they will be presented by grade level, by content areas, and/or across all schools involved in the project. Teachers will also collect samples of student work and reflect on them, with a panel of their colleagues, during professional development workshops. Student work samples will be presented anonymously so that student confidentiality is protected.

2) Student outcomes: The Perpich evaluator, in partnership with the team, will work to develop a series of *survey questions for students.* These questions will be shared in advance with teachers and administrators involved in the project. The intent of these questions is to explore non-academic outcomes that students might experience in arts integrated classrooms. For example, the survey may include items about students' motivation to learn or whether the experience builds feelings of school connectedness. Teachers will implement the surveys for all students in arts integrated classrooms and then share a summary of the responses with the Perpich evaluator. No individual student answers will be identified as the results will be reported at a classroom level. Again, no individual students will be identified and when results are reported, they will be presented by grade level, by content areas, and/or across all schools involved in the project. Finally, the Perpich evaluator will conduct a series of visits (with a sample of classrooms) in order to conduct *group interviews with students* to understand their experience in arts integrated classrooms. These questions will be shared in advance with teachers and administrators involved in the project. The interviews will enrich the student assessment and survey data (which will be primarily quantitative data) by providing additional context (e.g., qualitative data) to understand these results. The results from discussions with students will be presented anonymously; no students or schools will be identified when summarizing this data for project reports.

Closing

- This fall, the Perpich evaluator will check in with each school about their process for submitting student data collection tools to an institutional review board or ethics committee for providing oversight to protect the rights and welfare of students. In addition, all teachers and students/parent will sign release forms (see attached copy) for purposes of videotaping to post examples of the student and teacher learning process on schools' project wikis.

Schools participating in the project will receive their own school-based results (e.g., teacher lessons, teacher surveys, student assessments, student surveys, and student group interviews) the summer of 2011. The Perpich evaluator will be happy to discuss the results in order to facilitate their use at the individual school level or answer any questions about the process.

APPENDIX B

Teacher Materials for Student Surveys

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STATEWIDE INNOVATIVE PUBLIC
EDUCATION CENTERED IN THE ARTS

THE PERPICH ARTS INTEGRATION PROJECT STUDENT SURVEY
TIPS FOR TEACHERS

BACKGROUND

The Perpich Arts Integration Project team developed a student survey so we can look more closely at student engagement and motivation. Research shows us that arts integrated experiences are engaging and motivating for students and positively impact their learning.

This survey was designed for students in grades 5 through 12. The survey is written at a 4th grade reading level. It was pilot tested with a group of students at the Perpich Center for Arts Education who provided valuable feedback to improve its relevance and readability. Your principal has approved the student survey process.

WHAT ARE WE ASKING YOU TO DO?

1) Please administer this survey to students (grades 5-12 only) who have participated in your arts integrated learning experience.

2) Plan to give students the survey near the end or during the last arts integrated lesson. Linking the survey with the arts integrated learning experience will allow the students to respond to these questions easily and accurately.

3) **Please set the stage and define what the word "CLASS" means before the students answer the survey questions. Please explain that the word, "CLASS" refers only to the arts integrated learning experience. If the students understand this correctly, they will respond to the questions by thinking about their arts integrated learning opportunity as opposed to answering the questions for your entire class.**

4) Students should answer the survey anonymously. Please explain that their answers are private so they don't need to put their names on the survey.

5) The survey should take about 5 minutes to complete, maybe a few minutes longer for younger students.

6) It would be helpful if you could be available for questions from students.

7) When you return the surveys, please send along the cover sheet so we can know who has completed the surveys and so we can send you your individual classroom results. Only you and the evaluation consultants will see your classroom results. When a report of the surveys is completed, results will be combined across multiple classrooms.

What was it like to be in this class?
Please listen to your teacher explain what part of the class you should answer the questions about.
Your answers are private. No need to put your name on this paper.

HOW WAS THIS CLASS FOR YOU?	ANSWER CHOICES			
	YES!	yes	no	NO!
1. In this class, I was motivated to try new things.				
2. I wanted to learn more outside of class.				
3. In class, I kept working even if I was stuck.				
4. I wanted to keep coming back to this class.				
5. This class sparked my curiosity.				
6. I was enthusiastic about this class.				
7. This class made me want to be successful.				
8. I felt comfortable with other students in this class.				
9. I felt a connection with my teacher.				
10. I was comfortable interacting with my teacher.				
11. The class had real life meaning for me.				
12. I was comfortable expressing my ideas in this class.				
13. The class work challenged me.				
14. I put effort into this class.				
15. How I was taught helped me to learn.				
16. This class made me think in new ways.				
17. I am proud of what I did in this class.				
18. Anything else you want to share about this class?				

Thank you!

APPENDIX C

Teacher Materials for Proficiency Ratings of Student Work

Perpich Arts Integration Project: Student Proficiency in Arts Integration

What's the Purpose of this Process?
Good question! Here's the scenario—there are 40 teachers involved in this project representing 9 school districts and about 1,500 K-12 students. As teachers, you are offering an amazing array of projects focusing on different content areas in the arts and other academic subjects.

We want to know what students are learning as a result of their arts integrated experiences.
We also want to share this information—with you, your administrators, the Perpich Center board, legislators, etc. It's challenging to figure out a way to speak about all students as a group because of the differences that make each classroom unique.

The thing that all students have in common is that you, as their teachers, have created and implemented assessments of student learning. In order to speak in general terms about all students, we need you to help us translate their performance on your classroom assessments to a format that will be consistent across all classrooms.

Toward that end, we have landed on describing student learning in terms of "proficiency." More specifically, we are asking you to take each student's performance and classify it into one of three proficiency categories:

Proficiency Categories:
1) Exceeds proficient   2) Proficient   3) Not yet proficient

Here is What We Are Asking From Each Team Member Involved in the Project:
1) Identify assessment product(s) students completed during the arts integration project. If you taught more than one arts integrated unit, please submit one of these forms for the most recent project.

2) Using the aligned criteria (benchmarks/learning goals/assessment/evaluative criteria) you developed for the arts integration lesson, rate the proficiency of each student's work using the language above. If your students had multiple assessment pieces, do your best to come to a composite score for each student. We understand that your rating may include evidence from other content areas integrated into your lesson. **Each student should have one rating** even if there are multiple student products you are reflecting on.

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PERPICH ARTS INTEGRATION PROJECT
STUDENT PROFICIENCY IN ARTS INTEGRATION

Teacher and School Name:

Proficiency Categories	**Number of Students** *No student names are needed, only the total number of students in each category*
1) **Exceeds proficient**	
2) **Proficient**	
3) **Not yet proficient**	
Total Number of Students Involved in your portion of the Arts Integrated Project (should equal the total of boxes #1, #2, and #3)	

Please remember to base your proficiency ratings using your evaluative criteria:

This is the evaluative criteria we have on record for you—is this accurate?
❑ Yes
❑ No

How would compare student learning to previous times you've taught similar content? We're looking for your general impression, your gut feelings, or your intuition.

❑ The students seemed to <u>learn more</u> in comparison to other times I've taught this content
❑ The students seemed to <u>learn about the same</u> as other times I've taught this content
❑ The students <u>didn't seem to learn as much</u> as other times I've taught this content
❑ I'm not sure—I haven't taught this content before
❑ I'm not sure

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